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THE PEACE OF ARISTOPHANES.

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LONGMANS & Co.

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Aristophanes

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THE

PEACE OF ARISTOPHANES.

EDITED BY

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PREFACE.

In continuing the edition of the plays of Aristophanes already commenced in the *Catena Classicorum* some changes in arrangement have appeared desirable. The notes have been thrown to the end; which seems the better plan for school purposes; and the text has been cleared of objectionable matter. If this be done, there are reasons why Aristophanes should be more read in schools than he is at present. In style he is elegant, clear, and easy (difficulties of allusion, &c. being explained); and, being lively and amusing, is likely to keep the attention of the young student.

W. C. GREEN.

Rugby, *January* 1873.

INTRODUCTION TO THE PEACE.

In the spring of the year B.C. 421 all Greece was weary of the Peloponnesian war, which had now lasted ten years. And many reasons made both Athens and Sparta desirous of peace, for which there seemed a fair opening without discredit to either side.

The Lacedaemonians had failed to make short work with the Athenians, whom they had expected to humble and reduce in a very few years. They ravaged Attica indeed, but the Athenians retaliated by descents on their coasts; and, being masters of the sea and of strong positions in Cythera and Pylos, they inflicted as much or more damage than they suffered. The Helots were deserting continually; and a general rising of this class might be apprehended should opportunity offer. The disastrous issue of matters at Pylos, followed by the capture of the Spartan troops on the islet of Sphacteria, was a decisive and discouraging blow: so much so, that Sparta at once made overtures to Athens, to which, however, the Athenians, elated by their success, would not then listen. Soon after this the balance was in some measure restored by the brilliant successes of Brasidas among the Athenian dependencies on the northern shores of the Ægean; but, as these were due entirely to the personal character and influence of Brasidas himself, and as this style of warfare away from home did not suit the general character of his countrymen, the Lacedaemonians were mistrustful of continued success, and eager to conclude a peace while they had something to offer in exchange for their captives from

Sphacteria. And, further, their treaty of thirty years with Argos was on the point of expiring, and they were afraid the Argives might join Athens against them.

The Athenians, on the other hand, had never liked the war. They had suffered cruelly at its commencement; the plague had come to add to their distress; they lost all the enjoyments of country life; were cooped up in the town; and at one time almost reduced to despair and ready for any negotiations of truce or peace. But, as no terms could be agreed upon, they went on with the war; the tide turned in their favour; and they obtained a series of successes, ending with the capture of the flower of the Spartan hoplites on Sphacteria. For a time this made them so proud that they refused all overtures from Sparta, being especially instigated thereto by Cleon, who now had the ear of the people. But they met with a check in their defeat by the Bœotians at Delium, and in their reverses in the Thrace-ward district, where Cleon's troops were signally routed at Amphipolis. This again inclined them to peace, with some regrets, no doubt, that they had not accepted it a year or so earlier.

And it so happened, that in one day at Amphipolis fell the two men who chiefly opposed peace, Brasidas and Cleon. Brasidas (says Thucydides) loved war for the glory it brought him; Cleon hated peace, because in quiet times his misdeeds would be more easily detected. These two being removed, the peace, which all wished for, could not long be dalayed. Hostilities were suspended, negotiations begun (Thuc. v. 15, 16).

At this critical time, at the Great Dionysia B.C. 421, Aristophanes exhibited his play—The Peace—when the subject was filling every one's mind. The actual conclusion of the Peace of Nicias followed immediately (Thuc. v. 19, 20); a peace for fifty years. And everything in the play agrees with this date. Cleon is mentioned as dead (v. 649); also Brasidas, who is 'the Lacedaemonian pestle lent abroad in the Thrace-ward district' (v. 284). Peace is not yet made;

but we know for certain that, immediately after the Great Dionysia of this year, it was made. One line in the play (v. 990), where Athens is said to have been 'pining for peace thirteen years,' led Paulmier to put the play later; but the poet there may be well understood to date the thirteen years from the Corinthian and Corcyraean troubles, in which Athens had been involved three years before the formal commencement of the Peloponnesian war.

The Peace is in many points like The Acharnians; but, whereas in The Acharnians only a temporary truce is hoped for and gained by Dicaeopolis, it is a permanent peace in the later play. And while the Acharnians is limited and local in the interests involved, treating chiefly of the sufferings of Attica from the Peloponnesian invasions, as also of the neighbouring Bœotia and Megaris, The Peace is more national and Hellenic. Both these plays divide rather similarly into two parts, separated by the Parabasis. The first treats of the recovery of truce or peace; the second of the happy results and merry-makings that follow.

The scenic arrangements of The Peace present some difficulties. The lower stage represented Trygaeus' house and premises; his monster beetle is being fed in an enclosure or pen, the door to which certainly open on the stage, as in v. 28; the servant peeps in and reports to the spectators the beginning of Trygaeus' ascent. Apparently Trygaeus rises into view above the walls of the beetle-sty, and continues to ascend, stopping at intervals for some of the dialogue, till he reaches the upper balcony, or pluteum (see Donaldson's Greek Theatre, Book III. Ch. 1). Here is the palace of Zeus; here Trygaeus remains; and here the action is carried on till v. 728, when Trygaeus descends by a back staircase, to re-appear below, when the Parabasis or Address is concluded. And here too, probably, was the mouth of the cave into which the goddess Peace had been thrust. For Hermes speaks of it in v. 224, as if close by; and in vv. 727—8, Trygaeus is to descend 'close by the goddess,' that is by

entering the cave's mouth to some staircase, by which also Theoria and Opora had come out upon the upper stage, and were now to follow him down. And the goddess Peace (a colossal image) must, when raised, have been close to Hermes, for, in vv. 660—705, he converses with her in a low voice. Trygaeus and Hermes also appear from v. 469 sqq., to take part in pulling at the ropes by which Peace is drawn up. How the image was raised, cannot be exactly decided: the visible pulling by the Chorus was perhaps assisted by some contrivance for pushing it up from below. And the actions of the Chorus present some difficulty. The Chorus must be down below all the while, their dancing must be in the orchestra; and neither the Chorus proper, nor the supernumeraries of all nations and trades who appear to have helped in the pulling, can have been up on the higher stage. Yet they are called upon to bring shovels to clear the mouth of the cave, which could not have been of much use. And it is not very plain whether they do use them; they are told to do so in v. 426, but immediately afterwards are called on to pull at the ropes. And Trygaeus in v. 470 is straining at a rope coming from the mouth of the cave. How then, with the mouth of the cave above, were the ropes which the Chorus brought fastened to the image. Possibly they were thrown up to Trygaeus and Hermes, and were by them attached to the image, passing over pulleys, so that though worked from below they yet raised or seemed to raise the weight. Some, however, think that the mouth of the cave was on the lower stage. If so, the Chorus may have used their shovels immediately after v. 427: then they took to the ropes, and Hermes and Trygaeus directed operations from above, not pulling themselves. Some violent alteration of vv. 469—71 is then necessary. And the goddess Peace must, when raised, have reached to the upper stage, or nearly so, for Hermes to whisper to her; and Opora and Theoria must have come out upon this stage at the proper moment, for they certainly follow Trygaeus down. For surely

in v. 727 *δεῦρ' ὦ κόραι ἕπεσθον ἅμ' ἐμοὶ θᾶττον* is addressed to Opora and Theoria; and at v. 832 Trygaeus expressly says that he got them 'from heaven.' The fact is that, in whatever way we suppose this part of the play arranged, some difficulties will remain, and some inconsistencies with regard to the raising of the image and the co-operation of Hermes and Trygaeus above with the others below. But of scenic inconsistencies the Athenian public was perhaps tolerant in comedy. It is at all events plain that Trygaeus re-appears on earth and at his house for the second half of the play, when the statue of the goddess Peace is inaugurated, and they all retire to make merry within.

Aristophanes gained the second prize with The Peace; Eupolis being first with The Flatterers; Leucon third with The Clansmen.

In one of the Greek arguments Aristophanes is said to have exhibited two plays of this name. Fragments are certainly quoted as from The Peace, which are not in the play we now have. But Rogers (who discusses this matter fully in his Preface) supposes, with some probability, that these belonged to a lost play *Γεωργοί*.

The Peace cannot be reckoned one of Aristophanes' best plays—the plot is rather awkward; the colossal image of Peace was ridiculed as a clumsy device by his contemporaries Eupolis and Plato the comedian. Yet the play has its special merits: the country pictures are good and genuine.

It is the last of those Aristophanic plays which we may term (for distinction's sake) historical and political. An interval of seven years separates it from The Birds; and this and the succeeding plays are certainly of a lighter character; for though of course abounding with allusions and containing perhaps covertly some political lesson, they deal more with social life and literature, and are in a more playful vein. Ranke indeed ends the first period of Aristophanes' dramatic poetry with The Clouds; and in some respects this division

is borne out by a change in the poet's style; but a division quite as strongly marked may be made after The Peace.

Richter (Berlin, 1860) and Rogers (London, 1866) have edited separately The Peace; the former with Latin notes and full Prolegomena; the latter with an accompanying English translation, and an excellent Preface, especially on historical points and the state of Greece at the time.

TABLE OF THE READINGS

OF

DINDORF'S AND MEINEKE'S TEXTS.

	DINDORF.	MEINEKE.
2.	OI. B. *ἰδού*. OI. A. *δὸς*	OI. B. *ἰδού*. *δὸς*
3.	OI. B. *καὶ*	*καὶ*
5.	OI. A. *ποῦ γὰρ*	*ποῦ γὰρ*
6.	OI. B. *μὰ τὸν*	OI. A. *μὰ τὸν*
8.	OI. A. *ἀλλ' ὡς*	*ἀλλ' ὡς*
18.	*αὐτὴν*	OI. A. *αὐτὴν*
19.	OI. A. *νὴ τὸν*	OI. B. *νὴ τὸν*
20.	OI. B. *ὑμῶν δέ γ'*	*ὑμῶν δέ γ'*
32.	*λάθῃς*	*λάθοις*
41.	*Χαρίτων γε*. OI. A. *τοῦ γάρ ἐστ'* ; OI. B. *οὐκ*	*Χαρίτων γε*. *τοῦ γάρ ἐστ'* ; OI. A. *οὐκ*
43.	*οὐκοῦν*	OI. B. *οὐκοῦν*
47.	*αἰνίττεται*	*αἰνίσσεται*
48.	*σπατίλην*	*τὴν σπατίλην*
49.	*ἀλλ' εἰσιὼν*	OI. A. *ἀλλ' εἰσιὼν*
50.	OI. A. *ἐγὼ δὲ*	OI. B. *ἐγὼ δὲ*
67.	*ἐνθαδί*	*ἂν ταδί*
87—89.	*καὶ μὴ..ἡμετέρους*	om
98.	*τοῖς ἀνθρώποις τε φράσον*	*τοῖς τ' ἀνθρώποις φράζω*
100.	*ἀνοικοδομεῖν*	*ἀποικοδομεῖν*
107.	*καταγορεύσῃ*	*καταγορεύῃ*
112.	*λάθρα*	*λάθρᾳ*
114.	*ἦ ρ' ἔτυμός γε*	*ἆρ' ἔτυμός γε*
160.	*ὀρθῶς*	*ὀρθὸς*
165.	*Πειραεῖ*	*Πειραιεῖ*
175.	*στροφεῖ*	*στρέφει*
176.	*φυλάξεις*	*φυλάξει*
187.	*ἐστιν* ; TP. *ἐμοί*	*ἐστ'* ; TP. *ἐμοί*
196.	*οὐδὲ μέλλεις*	*οὐδ' ἔμελλες*

	DINDORF.	MEINEKE.
214.	ἀττικίων	ὠττικίων
,,	δίκην	δίκᾳν
215.	πράξαιντ'	πραξαιτ'
218.	'Αθηνᾶν, νὴ Δί'	'Αθηναίαν. μὰ Δί'
228.	θυείαν	θυΐαν
233.	ὥσπερ ᾐσθόμην	αὐτὸς ᾐσθόμην
234.	καὐτὸς	ὥσπερ
236.	πολυτλήμονες	πολυτλάμονες
238.	πλάτους.	πλάτους,
239.	ὅσον κακὸν καὶ	ὅσον κακόν, καὶ
242.	τρισάθλιαι	τρὶς ἄθλιαι
249.	τοῖσιν	τοῖσι
251.	οἵα	οἷον
254.	τετρώβολον	τετρωβόλου
259.	οἵσεις	οἷσ' οἷσ'
261.	'Αθηναίων γε μεταθρέξει ταχύ	'Αθηναίων μεταθρέξει ταχὺ πάνυ
262.	εἰ δὲ μή γε	εἰ δὲ μὴ, 'γὼ
274.	ἕτερόν γέ τιν'	ἕτερον δῆτ'
316.	καὶ νῦν	χαίρων
332.	λήγομεν	λήξομεν
344.	συβαρίζειν	πυδαρίζειν
346.	ταύτην μέ ποτε τὴν ἡμέραν	τὴν ἡμέραν ταύτην ποτε
386.	παρ' ἐμοῦ γε	παρ' ἐμοί γε
387.	νόμιζ' ἐν τουτῳὶ τῷ	νομίζων ἐν τοιούτῳ
402.	κλέπται τε γὰρ νῦν	κλέπται τὰ νῦν γὰρ
405.	ἂν πείσαις	ἀναπείσεις
409.	ἵνα τί δὲ	ἵνα δὴ τί
412.	ὑμᾶς	ἡμᾶς
415.	ἁρματωλίας	ἁμαρτωλίας
417.	τηνδε	τῶνδε
435.	εὐχώμεσθα	εὐχόμεσθα
439.	διάξειν	διαγαγεῖν
446.	πάσχοι γε τοιαῦθ'	πάσχοι τοιαῦτ' ἄτθ'
453.	ἡμῖν δ'..ἰή	ΤΡ. ἡμῖν δ..ἰή
454.	ΤΡ. ἄφελε	ΧΟ. ἄφελε
455.	ΧΟ. ἰὴ.	ΤΡ. ἰὴ
456.	ΤΡ. Ἑρμῇ	Ἑρμῇ
469.	ἀλλ' ἄγεθ' ἕλκετον * * καὶ σφώ	ἀλλ' ἄγετον νῦν ἕλκετε καὶ σφώ
493.	ὦργεῖοι	ἀργεῖοι
497.	μέν γ' οὖν	μέν νυν

DINDORF.	MEINEKE.
528—532. Chori sunt	Trygaei sunt
531. *τραγῳδῶν*	*τρυγῳδῶν*
532—4. Trygaei	Hermae
535—8. Chori	Trygaei
536. *κόλπου γυναικῶν*	*κόλπου, γυναικῶν*
543. TP. *καὶ τῶνδε..τέχνας*	Mercurio continuat
544. EP. *αἰβοῖ*	TP. *αἰβοῖ*
548. TP. *ὁ δὲ δρεπ*	*ὁ δὲ δρεπ*
582. *ἦλθες ἡμῖν ἀσμένοις ὦ*	*ἀσμένοισιν ἦλθες ἡμῖν*
587—590. *μόνη γὰρ ἡμᾶς ὠφέλεις πᾶσιν ὅποσοι βίον ἐτρίβομεν γεωργικόν*	*πᾶσιν ὅποσοι γεωργὸν βίον ἐτρίβομεν μόνη γὰρ ἡμᾶς ὠφέλεις*
603. *σοφώτατοι*	*λιπερνῆτες*
611. *ἐνθάδε*	*ἐνθαδί*
618. *πολλά γ'*	*πόλλ' ἄρ'*
640. *φρονεῖ*	*φρονοῖ*
644. *ἐτύπτονθ'*	*ἐτύπτεθ'*
671. *ἐνθάδε*	*ἐνθαδί*
675. *ψυχὴν ἄριστος*	*ψυχήν γ' ἄριστος*
726. *κόραι*	*κόρα*
730. *δῶμεν*	*φῶμεν*
740. *φθειρσὶν*	*φθερσὶν*
742, 743.	transponit
744. *οὓς..τουδὶ*	om
753. *βορβοροθύμους*	*βαρβαρομύθους*
754. *καὶ πρῶτον μὲν μάχομαι πάντων*	*θρασέως ξυστὰς εὐθὺς ἀπ' ἀρχῆς*
756. *κεφαλαὶ*	*γλῶτται*
772. *μὴ ἀφαίρει*	*μἀφαίρει*
774. *ἀνδρὸς*	*λαμπρὸν*
801. *ἑζομένη*	*ἡδομένη*
832. *ἐνδιαεριανερινηχέτους*	*ἐνδιαεριανερινηχέτους*
835. TP. *Ἴων κ.τ.λ*	servo continuat
836. *ὡς δ' ἦλθ*	TP. *ὡς ἦλθ'*
837. *Ἀοῖον*	*ἐῷον*
847. *ταύτα σύ;* TP. *πόθεν*	*ταύτας;* TP. *ὁπόθεν;*
860. *γέρον*	*γέρων*
869. *σησαμῆ*	*σησαμὶς*
872. *βουλῇ τι ταυτηί.* OI. *τί*	*βουλῇ τι.* OI. *ταυτηνί: τί*
886. *τὰ σκεύη*	*τὴν σκευὴν*
891. *ὅρα τοὐπτάνιον*	*ὁρᾶτ' ὀπτάνιον*

DINDORF.	MEINEKE.
892—3.	servi sunt
892. ἐντεῦθεν γὰρ ἦν	ἐνταυθὶ γὰρ οὖν
893. ποτέ	ποτ' ἦν
894. ἀγῶνα δ'	ἀγῶνά γ'
909. πολίτης	πολίταις
922. ἄγε—ποιητέον	servi est
931. ἐπίτηδες οὖν ἵν' ἐν	ἐπίτηδές γ' ἵν' ὅταν ἐν
932. λέγων	λέγῃ
952. αὐλῶν	αὐλήσων
953. σάφ'	τοῦτ' εὖ
960. 961	transponit
960. καὐτός τε	καὐτός γε
973. TP. ἀλλ'. εὐχώμεσθα δή	TP. ἀλλ'..εὐχώμεθ'. XO. εὐχ. δή
978—86. Servi sunt	Chori sunt
1000. μεγάλων	'κ Μεγάρων
1047. OI. οὗτός γε..'Ωρεοῦ	Trygaeo continuat
1048. τί ποτ' ἄρα λέξει	OI. τί ποτ' ἄρα λέξει
1066. OI. αἰβ. β. TP. τί γελᾷς; OI. ἥσθην	TP. αἰβ. β. IEP. τί γελᾷς; TP. ἥσθην
1074. τοῖς	τοῖσδ'
1086. τραχὺν	τρηχὺν
1116. τί εγὼ δέ;	τί δ' ἐγώ; TP. σὺ
1164. φύει	φύσει
1195. ἐπείσφερε	ἐπιφόρει
1218. ἵν..ταυτηί	om
1229. παῦσαί μ' ὑβρίζων	παῦσαι 'φυβρίζων
1251. ἀντέδωκά γ' ἀντὶ	ἀντέδωκ' ἐγὼ 'ντὶ
1262. διαπρισθεῖεν	διαπρίσειεν
1267. δοκεῖ	δοκεῖν
1271. ᾄδον	ᾄδων
1275. μεμνήμενον	μεμνημένος
1278. ᾄδον	ᾄδων
1294. ἰόν	ἰών
1307. ἐμβάλλετον	ἐμβάλλετ' ὦ
1333. τρισμάκαρ	τρὶς μάκαρ
1344—48. Trygaei sunt	Chori sunt
1350—57. Chori sunt	Trygaei sunt

ΥΠΟΘΕΣΙΣ.

Ἤδη τῷ Πελοποννησιακῷ πολέμῳ κεκμηῶτας τοὺς Ἀθηναίους καὶ τοὺς σύμπαντας Ἕλληνας Ἀριστοφάνης ἰδὼν, ἱκανὸς γὰρ διιππεύκει πολεμούντων αὐτῶν χρόνος, τὸ δρᾶμα συνέγραψε τοῦτο, προτρέπων τὰς πόλεις καταθέσθαι μὲν τὴν πρὸς αὐτὰς φιλονεικίαν, ὁμόνοιαν δὲ καὶ εἰρήνην ἀντὶ τῆς πρότερον ἔχθρας ἑλέσθαι. παρεισάγει τοίνυν γεωργὸν, Τρυγαῖον τοὔνομα, μάλιστα τῆς εἰρήνης ἀντιποιούμενον. ὃς ἀσχάλλων ἐπὶ τῷ πολέμῳ εἰς οὐρανὸν ἀνελθεῖν ἐβουλεύσατο πρὸς τὸν Δία, πευσόμενος παρ' αἰτοῦ δι' ἣν αἰτίαν οὕτως ἐκτρύχει τὰ τῶν Ἑλλήνων πράγματα, τοσοῦτον ποιήσας πόλεμον αὐτοῖς. ὃν δὴ διαποροῦντα τίνα τρόπον τὴν εἰς οὐρανὸν πορείαν ποιήσει, παρεισάγει τρέφοντα κάνθαρον ὡς ἀναπτησόμενον εἰς οὐρανὸν δι' αὐτοῦ, Βελλεροφόντου δίκην. προλογίζουσι δὲ οἱ δύο θεράποντες αὐτοῦ, οἷς καὶ ἐκτρέφειν προσετέτακτο τὸν κάνθαρον, δυσφοροῦντες ἐπὶ τοῖς αὐτοῦ σιτίοις. ἡ δὲ σκηνὴ τοῦ δράματος ἐκ μέρους μὲν ἐπὶ τῆς γῆς, ἐκ μέρους δὲ ἐπὶ τοῦ οὐρανοῦ. ὁ δὲ χορὸς συνέστηκεν ἔκ τινων ἀνδρῶν Ἀττικῶν γεωργῶν.

Φέρεται ἐν ταῖς διδασκαλίαις καὶ ἑτέραν δεδιδαχὼς Εἰρήνην ὁμοίως ὁ Ἀριστοφάνης. ἄδηλον οὖν φησιν Ἐρατοσθένης, πότερον τὴν αὐτὴν ἀνεδίδαξεν, ἢ ἑτέραν καθῆκεν, ἥτις οὐ σώζεται. Κράτης μέντοι δύο οἶδε δράματα γράφων οὕτως· ἀλλ' οὖν γε ἐν τοῖς Ἀχαρνεῦσιν, ἢ Βαβυλωνίοις, ἢ ἐν τῇ ἑτέρᾳ Εἰρήνῃ. καὶ σποράδην δέ τινα ποιήματα παρατίθεται, ἅπερ ἐν τῇ νῦν φερομένῃ οὐκ ἔστιν.

Ἐνίκησε δὲ τῷ δράματι ὁ ποιητὴς ἐπὶ ἄρχοντος Ἀλκαίου, ἐν ἄστει. πρῶτος Εὔπολιι Κόλαξι, δεύτερος Ἀριστοφάνης Εἰρήνῃ, τρίτος Αεύκων Φράτορσι. τὸ δὲ δρᾶμα ὑπεκρίνατο Ἀπολλόδωρος, ἡνίκα ἑρμῆν λοιοκρότης (ἡνίκα ἔτ' ἦν ὑποκριτής?).

ΕΙΡΗΝΗ.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΟΙΚΕΤΑΙ ΔΥΟ *Τρυγαίου.*
ΤΡΥΓΑΙΟΣ.
ΚΟΡΑΙ, *θυγατέρες Τρυγαίου.*
ΕΡΜΗΣ.
ΠΟΛΕΜΟΣ.
ΚΥΔΟΙΜΟΣ.
ΧΟΡΟΣ ΓΕΩΡΓΩΝ.
ΙΕΡΟΚΛΗΣ, *μάντις.*
ΔΡΕΠΑΝΟΥΡΓΟΣ.
ΛΟΦΟΠΟΙΟΣ.
ΘΩΡΑΚΟΠΩΛΗΣ.
ΣΑΛΠΙΓΓΟΠΟΙΟΣ.
ΚΡΑΝΟΠΩΛΗΣ.
ΔΟΡΥΞΟΣ.
ΠΑΙΣ ΛΑΜΑΧΟΥ.
ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.
ΕΙΡΗΝΗ, ΟΠΩΡΑ, ΘΕΩΡΙΑ } *κωφὰ πρόσωπα.*

ΑΡΙΣΤΟΦΑΝΟΥΣ ΕΙΡΗΝΗ.

ΟΙΚΕΤΗΣ Α. ΘΙΚΕΤΗΣ Β.

ΟΙ. Α. Αἶρ' αἶρε μᾶζαν ὡς τάχιστα κανθάρῳ.
ΟΙ. Β. ἰδού. δὸς αὐτῷ τῷ κάκιστ' ἀπολουμένῳ·
καὶ μήποτ αὐτῆς μᾶζαν ἡδίω φάγοι.
ΟΙ. Α. δὸς μᾶζαν ἑτέραν ἐξ ὀνίδων πεπλασμένην.
ΟΙ. Β. ἰδοὺ μάλ' αὖθις· ποῦ γὰρ ἦν νῦν δὴ 'φερες; 5
οὐ κατέφαγεν; ΟΙ. Α. μὰ τὸν Δί', ἀλλ' ἐξαρπάσας
ὅλην ἐνέκαψε περικυλίσας τοῖν ποδοῖν.
ἀλλ' ὡς τάχιστα τρῖβε πολλὰς καὶ πυκνάς.
ΟΙ. Β. ἄνδρες κοπρολόγοι, προσλάβεσθε πρὸς θεῶν,
εἰ μή με βούλεσθ' ἀποπνιγέντα περιιδεῖν. 10
ἑνὸς μέν, ὦνδρες, ἀπολελύσθαι μοι δοκῶ·
οὐδεὶς γὰρ ἂν φαίη με μάττοντ' ἐσθίειν.
ΟΙ. Α. αἰβοῖ, φέρ' ἄλλην, χἀτέραν μοι χἀτέραν, 15
καὶ τρῖβ' ἔθ' ἑτέρας. ΟΙ. Β. μὰ τὸν Ἀπόλλω 'γὼ μὲν οὔ.
οὐ γὰρ ἔθ' οἷός τ' εἶμ' ὑπερέχειν τῆς ἀντλίας.
ΟΙ. Α. αὐτὴν ἄρ' οἴσω συλλαβὼν τὴν ἀντλίαν.
ΟΙ. Β. νὴ τὸν Δί' ἐς κόρακάς γε, καὶ σαυτόν γε πρός.
ὑμῶν δέ γ' εἴ τις οἶδ' ἐμοὶ κατειπάτω 20
πόθεν ἂν πριαίμην ῥῖνα μὴ τετρημένην.
οὐδὲν γὰρ ἔργον ἦν ἄρ' ἀθλιώτερον
ἢ κανθάρῳ μάττοντα παρέχειν ἐσθίειν.

ὗς μὲν γὰρ, ὥσπερ ἂν χέσῃ τις, ἡ κύων,
φαύλως ἐρείδει· τοῦτο δ' ὑπὸ φρονήματος
βρενθύεταί τε καὶ φαγεῖν οὐκ ἀξιοῖ,
ἢν μὴ παραθῶ τρίψας δι' ἡμέρας ὅλης
ὥσπερ γυναικὶ γογγύλην μεμαγμένην.
ἀλλ' εἰ πέπαυται τῆς ἐδωδῆς σκέψομαι
τηδὶ παροίξας τῆς θύρας, ἵνα μή μ' ἴδῃ.
ἔρειδε, μὴ παύσαιο μηδέποτ' ἐσθίων
τέως ἕως σαυτὸν λάθοις διαρραγείς.
οἷον δὲ κύψας ὁ κατάρατος ἐσθίει,
ὥσπερ παλαιστὴς, παραβαλὼν τοὺς γομφίους,
καὶ ταῦτα τὴν κεφαλήν τε καὶ τῷ χεῖρέ πως
ὠδὶ περιάγων, ὥσπερ οἱ τὰ σχοινία
τὰ παχέα συμβάλλοντες εἰς τὰς ὁλκάδας.
μιαρὸν τὸ χρῆμα καὶ κάκοσμον καὶ βορὸν,
χὤτου ποτ' ἐστὶ δαιμόνων ἡ προσβολὴ
οὐκ οἶδ'. Ἀφροδίτης μὲν γὰρ οὔ μοι φαίνεται,
οὐ μὴν Χαρίτων γε. τοῦ γάρ ἐστ'; ΟΙ. Α. οὐκ ἔσθ' ὅπως
τοῦτ' ἔστι τὸ τέρας οὐ Διὸς καταιβάτου.
ΟΙ. Β. οὐκοῦν ἂν ἤδη τῶν θεατῶν τις λέγοι
νεανίας δοκησίσοφος, τὸ δὲ πρᾶγμα τί;
ὁ κάνθαρος δὲ πρὸς τί; κᾆτ' αὐτῷ γ' ἀνὴρ
Ἰωνικός τίς φησι παρακαθήμενος·
δοκέω μὲν ἐς Κλέωνα τοῦτ' αἰνίττεται,
ὡς κεῖνος ἀναιδέως σπατίλην ἐσθίει.
ΟΙ. Α. ἀλλ' εἰσιὼν τῷ κανθάρῳ δώσω πιεῖν.
ΟΙ. Β. ἐγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις
καὶ τοῖσιν ἀνδρίοισι καὶ τοῖς ἀνδράσι
καὶ τοῖς ὑπερτάτοισιν ἀνδράσιν φράσω
καὶ τοῖς ὑπερηνορέουσιν ἔτι τούτοις μάλα.
ὁ δεσπότης μου μαίνεται καινὸν τρόπον,
οὐχ ὅνπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πάνυ.
δι' ἡμέρας γὰρ εἰς τὸν οὐρανὸν βλέπων

ὡδὶ κεχηνὼς λοιδορεῖται τῷ Διὶ,
καί φησιν, ὦ Ζεῦ, τί ποτε βουλεύει ποιεῖν;
κατάθου τὸ κόρημα· μὴ 'κκόρει τὴν Ἑλλάδα.
ΤΡ. ἔα ἔα.
ΟΙ. Β. σιγήσαθ', ὡς φωνῆς ἀκούειν μοι δοκῶ.
ΤΡ. ὦ Ζεῦ, τί δρασείεις ποθ' ἡμῶν τὸν λεών;
λήσεις σεαυτὸν τὰς πόλεις ἐκκοκκίσας.
ΟΙ. Β. τοῦτ' ἔστι τουτὶ τὸ κακὸν αὖθ' οὑγὼ 'λεγον.
τὸ γὰρ παράδειγμα τῶν μανιῶν ἀκούετε·
ἃ δ' εἶπε πρῶτον ἡνίκ' ἤρχεθ' ἡ χολὴ,
πεύσεσθ'. ἔφασκε γὰρ πρὸς αὑτὸν ἐνθαδί·
πῶς ἄν ποτ' ἀφικοίμην ἂν εὐθὺ τοῦ Διός;
ἔπειτα λεπτὰ κλιμάκια ποιούμενος,
πρὸς ταῦτ' ἀνερριχᾶτ' ἂν εἰς τὸν οὐρανὸν,
ἕως ξυνετρίβη τῆς κεφαλῆς καταρρυείς.
ἐχθὲς δὲ μετὰ ταῦτ' ἐκφθαρεὶς οὐκ οἶδ' ὅποι
εἰσήγαγ' Αἰτναῖον μέγιστον κάνθαρον,
κἄπειτα τοῦτον ἱπποκομεῖν μ' ἠνάγκασεν,
καὐτὸς καταψῶν αὐτὸν ὥσπερ πωλίον,
ὦ Πηγάσιόν μοί φησι, γενναῖον πτερὸν,
ὅπως πετήσει μ' εὐθὺ τοῦ Διὸς λαβών.
ἀλλ' ὅ τι ποιεῖ τῃδὶ διακύψας ὄψομαι.
οἴμοι τάλας· ἴτε δεῦρο δεῦρ', ὦ γείτονες·
ὁ δεσπότης γάρ μου μετέωρος αἴρεται
ἱππηδὸν εἰς τὸν ἀέρ' ἐπὶ τοῦ κανθάρου.

ΤΡΥΓΑΙΟΣ.

ἥσυχος ἥσυχος, ἠρέμα, κάνθων·
μή μοι σοβαρῶς χώρει λίαν
εὐθὺς ἀπ' ἀρχῆς ῥώμῃ πίσυνος,
πρὶν ἂν ἰδίῃς καὶ διαλύσῃς
ἄρθρων ἵνας πτερύγων ῥύμῃ.
καὶ μὴ πνεῖ μοι κακὸν, ἀντιβολῶ σ'·

εἰ δὲ ποιήσεις τοῦτο, κατ' οἴκους
αὐτοῦ μεῖνον τοὺς ἡμετέρους.
ΟΙ. Β. ὦ δέσποτ' ἄναξ, ὡς παραπαίεις.
ΤΡ. σίγα σίγα.
ΟΙ. Β. ποῖ δῆτ' ἄλλως μετεωροκοπεῖς;
ΤΡ. ὑπὲρ Ἑλλήνων πάντων πέτομαι,
τόλμημα νέον παλαμησάμενος.
ΟΙ. Β. τί πέτει; τί μάτην οὐχ ὑγιαίνεις;
ΤΡ. εὐφημεῖν χρὴ καὶ μὴ φλαῦρον
μηδὲν γρύζειν, ἀλλ' ὀλολύζειν·
τοῖς τ' ἀνθρώποισι φράσον σιγᾶν,
τούς τε κοπρῶνας καὶ τὰς λαύρας
καιναῖς πλίνθοισιν ἀποικοδομεῖν.
ΟΙ. Β. οὐκ ἔσθ' ὅπως σιγήσομ', ἢν μή μοι φράσῃς
ὅποι πέτεσθαι διανοεῖ. ΤΡ. τί δ' ἄλλο γ' ἢ
ὡς τὸν Δί' εἰς τὸν οὐρανόν; ΟΙ. Β. τίνα νοῦν ἔχων;
ΤΡ. ἐρησόμενος ἐκεῖνον Ἑλλήνων πέρι
ἁπαξαπάντων ὅ τι ποιεῖν βουλεύεται.
ΟΙ. Β. ἐὰν δὲ μή σοι καταγορεύσῃ; ΤΡ. γράψομαι
Μήδοισιν αὐτὸν προδιδόναι τὴν Ἑλλάδα.
ΟΙ. Β. μὰ τὸν Διόνυσον οὐδέποτε ζῶντός γ' ἐμοῦ.
ΤΡ. οὐκ ἔστι παρὰ ταῦτ' ἄλλ'. ΟΙ. Β. ἰοὺ ἰοὺ ἰού·
ὦ παιδί', ὁ πατὴρ ἀπολιπὼν ἀπέρχεται
ὑμᾶς ἐρήμους εἰς τὸν οὐρανὸν λάθρα.
ἀλλ' ἀντιβολεῖτε τὸν πατέρ', ὦ κακοδαίμονα.

ΚΟΡΑΙ.

ὦ πάτερ, ὦ πάτερ, ἆρ' ἔτυμός γε
δώμασιν ἡμετέροις φάτις ἥκει
ὡς σὺ μετ' ὀρνίθων προλιπὼν ἐμὲ
ἐς κόρακας βαδιεῖ μεταμώνιος;
ἔστι τι τῶνδ' ἐτύμως; εἶπ', ὦ πάτερ, εἴ τι φιλεῖς με.
ΤΡ. δοξάσαι ἔστι, κόραι· τὸ δ' ἐτήτυμον, ἄχθομαι ὑμῖν,

ἡνίκ' ἂν αἰτίζητ' ἄρτον, πάππαν με καλοῦσαι,
ἔνδον δ' ἀργυρίου μηδὲ ψακὰς ᾖ πάνυ πάμπαν.
ἢν δ' ἐγὼ εὖ πράξας ἔλθω πάλιν, ἔξετ' ἐν ὥρᾳ
κολλύραν μεγάλην καὶ κόνδυλον ὄψον ἐπ' αὐτῇ.
ΚΟ. καὶ τίς πόρος σοι τῆς ὁδοῦ γενήσεται;
ναῦς μὲν γὰρ οὐκ ἄξει σε ταύτην τὴν ὁδόν.
ΤΡ. πτηνὸς πορεύσει πῶλος· οὐ ναυσθλώσομαι.
ΠΟ. τίς δ' ἡπίνοιά σοὐστὶν ὥστε κάνθαρον
ζεύξαντ' ἐλαύνειν εἰς θεοὺς, ὦ παππία;
ΤΡ. ἐν τοῖσιν Αἰσώπου λόγοις ἐξευρέθη
μόνος πετεινῶν εἰς θεοὺς ἀφιγμένος.
ΚΟ. ἄπιστον εἶπας μῦθον, ὦ πάτερ πάτερ,
ὅπως κάκοσμον ζῶον ἦλθεν ἐς θεούς.
ΤΡ. ἦλθεν κατ' ἔχθραν ἀετοῦ πάλαι ποτὲ.
ᾧ' ἐκκυλίνδων κἀντιτιμωρούμενος.
ΚΟ. οὐκοῦν ἐχρῆν σε Πηγάσου ζεῦξαι πτερὸν,
ὅπως ἐφαίνου τοῖς θεοῖς τραγικώτερος.
ΤΡ. ἀλλ' ὦ μέλ' ἄν μοι σιτίων διπλῶν ἔδει·
νῦν δ' ἄττ' ἂν αὐτὸς καταφάγω τὰ σιτία,
τούτοισι τοῖς αὐτοῖσι τοῦτον χορτάσω.
ΚΟ. τί δ', ἢν ἐς ὑγρὸν πόντιον πέσῃ βάθος;
πῶς ἐξολισθεῖν πτηνὸς ὢν δυνήσεται;
ΤΡ. ἐπίτηδες εἶχον πηδάλιον ᾧ χρήσομαι·
τὸ δὲ πλοῖον ἔσται Ναξιουργὴς κάνθαρος.
ΚΟ. λιμὴν δὲ τίς σε δέξεται φορούμενον;
ΤΡ. ἐν Πειραεῖ δήπου 'στὶ Κανθάρου λιμήν.
ΚΟ. ἐκεῖνο τήρει, μὴ σφαλεὶς καταρρυῇς
ἐντεῦθεν, εἶτα χωλὸς ὢν Εὐριπίδῃ
λόγον παράσχῃς καὶ τραγῳδία γένῃ.
ΤΡ. ἐμοὶ μελήσει ταῦτά γ'. ἀλλὰ χαίρετε.
ὑμεῖς δέ γ', ὑπὲρ ὧν τοὺς πόνους ἐγὼ πονῶ,
μὴ βδεῖτε μηδὲ χέζεθ' ἡμερῶν τριῶν·
ὡς εἰ μετέωρος οὗτος ὢν ὀσφρήσεται,

κάτω κάρα ῥίψας με βουκολήσεται.
ἀλλ' ἄγε, Πήγασε, χώρει χαίρων,
χρυσοχάλινον πάταγον ψαλίων
διακινήσας φαιδροῖς ὠσίν.
τί ποιεῖς, τί ποιεῖς; ποῖ παρακλίνεις
τοὺς μυκτῆρας πρὸς τὰς λαύρας;
ἴει σαυτὸν θαρρῶν ἀπὸ γῆς,
κᾆτα δρομαίαν πτέρυγ' ἐκτείνων
ὀρθὸς χώρει Διὸς εἰς αὐλάς.
οἴμ' ὡς δέδοικα κοὐκέτι σκώπτων λέγω.
ὦ μηχανοποιέ, πρόσεχε τὸν νοῦν ὡς ἐμέ·
ἤδη στροφεῖ τι πνεῦμα περὶ τὸν ὀμφαλόν,
κεἰ μὴ φυλάξεις, χορτάσω τὸν κάνθαρον.
ἀτὰρ ἐγγὺς εἶναι τῶν θεῶν ἐμοὶ δοκῶ,
καὶ δὴ καθορῶ τὴν οἰκίαν τὴν τοῦ Διός.
τίς ἐν Διὸς θύραισιν; οὐκ ἀνοίξετε;

ΕΡΜΗΣ.

πόθεν βροτοῦ με προσέβαλ'; ὦναξ Ἡρακλεις,
τουτὶ τί ἐστι τὸ κακόν; ΤΡ. ἱπποκάνθαρος.
ΕΡ. ὦ βδελυρὲ καὶ τολμηρὲ κἀναίσχυντε σὺ
καὶ μιαρὲ καὶ παμμίαρε καὶ μιαρώτατε,
πῶς δεῦρ' ἀνῆλθες, ὦ μιαρῶν μιαρώτατε;
τί σοί ποτ' ἔστ' ὄνομ'; οὐκ ἐρεῖς; ΤΡ. μιαρώτατος.
ΕΡ. ποδαπὸς τὸ γένος δ' εἶ; φράζε μοι. ΤΡ. μιαρώτατος.
ΕΡ. πατὴρ δέ σοι τίς ἐστιν; ΤΡ. ἐμοί; μιαρώτατος.
ΕΡ. οὔ τοι μὰ τὴν Γῆν ἔσθ' ὅπως οὐκ ἀποθανεῖ,
εἰ μὴ κατερεῖς μοι τοὔνομ' ὅ τι ποτ' ἔστι σοι.
ΤΡ. Τρυγαῖος Ἀθμονεὺς, ἀμπελουργὸς δεξιὸς,
οὐ συκοφάντης, οὐδ' ἐραστὴς πραγμάτων.
ΕΡ. ἥκεις δὲ κατὰ τί; ΤΡ. τὰ κρέα ταυτί σοι φέρων.
ΕΡ. ὦ δειλακρίων, πῶς ἦλθες; ΤΡ. ὦ γλίσχρων, ὁρᾷς
ὡς οὐκέτ' εἶναί σοι δοκῶ μιαρώτατος;

ἴθι νυν, κάλεσόν μοι τὸν Δί'. ΕΡ, ἰὴ ἰὴ ἰὴ,
ὅτ' οὐδ' ἔμελλες ἐγγὺς εἶναι τῶν θεῶν·
φροῦδοι γὰρ ἐχθές εἰσιν ἐξῳκισμένοι.
ΤΡ. ποῖ γῆς; ΕΡ. ἰδοὺ γῆς. ΤΡ. ἀλλὰ ποῖ;
ΕΡ. πόρρω πάνυ,
ὑπ' αὐτον ἀτεχνῶς τοὐρανοῦ τὸν κύτταρον.
ΤΡ. πῶς οὖν σὺ δῆτ' ἐνταῦθα κατελείφθης μόνος;
ΕΡ. τὰ λοιπὰ τηρῶ σκευάρια τὰ τῶν θεῶν,
χυτρίδια καὶ σανίδια κἀμφορείδια.
ΤΡ. ἐξῳκίσαντο δ' οἱ θεοὶ τίνος οὕνεκα;
ΕΡ. Ἕλλησιν ἀργισθέντες. εἶτ' ἐνταῦθα μὲν,
ἵν' ἦσαν αὐτοὶ, τὸν Πόλεμον κατῴκισαν,
ὑμᾶς παραδόντες δρᾶν ἀτεχνῶς ὅ τι βούλεται·
αὐτοὶ δ' ἀνῳκίσανθ' ὅπως ἀνωτάτω,
ἵνα μὴ βλέποιεν μαχομένους ὑμᾶς ἔτι
μηδ' ἀντιβολούντων μηδὲν αἰσθανοίατο.
ΤΡ. τοῦ δ' οὕνεχ' ἡμᾶς ταῦτ' ἔδρασαν; εἰπέ μοι.
ΕΡ. ὁτιὴ πολεμεῖν ᾔρεῖσθ' ἐκείνων πολλάκις
σπονδὰς ποιούντων· κεἰ μὲν οἱ Λακωνικοὶ
ὑπερβάλοιντο μικρὸν, ἔλεγον ἂν ταδὶ·
ναὶ τὼ σιὼ, νῦν ἀττικίων δώσει δίκην.
εἰ δ' αὖ τι πράξαιτ' ἀγαθὸν ἀττικωνικοὶ
κἄλθοιεν οἱ Λάκωνες εἰρήνης πέρι,
ἐλέγετ' ἂν ὑμεῖς εὐθύς· ἐξαπατώμεθα
νὴ τὴν Ἀθηνᾶν, νὴ Δί', οὐχὶ πειστέον·
ἥξουσι καὖθις, ἢν ἔχωμεν τὴν Πύλον.
ΤΡ. ὁ γοῦν χαρακτὴρ ἡμεδαπὸς τῶν ῥημάτων.
ΕΡ. ὧν οὕνεκ' οὐκ οἶδ' εἴ ποτ' Εἰρήνην ἔτι
τὸ λοιπὸν ὄψεσθ'. ΤΡ. ἀλλὰ ποῖ γὰρ οἴχεται;
ΕΡ. ὁ Πόλεμος αὐτὴν ἐνέβαλ' εἰς ἄντρον βαθύ.
ΤΡ. εἰς ποῖον; ΕΡ. εἰς τουτὶ τὸ κάτω. κἄπειθ' ὁρᾷς
ὅσους ἄνωθεν ἐπεφόρησε τῶν λίθων,
ἵνα μὴ λάβητε μηδέποτ' αὐτήν. ΤΡ. εἰπέ μοι,

ἡμᾶς δὲ δὴ τί δρᾶν παρασκευάζεται;
ΕΡ. οὐκ οἶδα πλὴν ἓν, ὅτι θυείαν ἑσπέρας
ὑπερφυᾶ τὸ μέγεθος εἰσηνέγκατο.
ΤΡ. τί δῆτα ταύτῃ τῇ θυείᾳ χρήσεται;
ΕΡ. τρίβειν ἐν αὐτῇ τὰς πόλεις βουλεύεται.
ἀλλ' εἶμι· καὶ γὰρ ἐξιέναι, γνώμην ἐμὴν,
μέλλει· θορυβεῖ γοῦν ἔνδοθεν. ΤΡ. οἴμοι δείλαιος.
φέρ' αὐτὸν ἀποδρῶ· καὶ γὰρ ὥσπερ ᾐσθόμην
καὐτὸς θυείας φθέγμα πολεμιστηρίας.

ΤΡΥΓΑΙΟΣ. ΠΟΛΕΜΟΣ. ΚΥΔΟΙΜΟΣ.

ΠΟ. ἰὼ βροτοὶ βροτοὶ βροτοὶ πολυτλήμονες,
ὡς αὐτίκα μάλα τὰς γνάθους ἀλγήσετε.
ΤΡ. ὦναξ Ἄπολλον, τῆς θυείας τοῦ πλάτους,
ὅσον κακὸν, καὶ τοῦ Πολέμου τοῦ βλέμματος.
ἆρ' οὗτός ἐστ' ἐκεῖνος ὃν καὶ φεύγομεν,
ὁ δεινὸς, ὁ ταλαύρινος. ὁ κατὰ τοῖν σκελοῖν;
ΠΟ. ἰὼ Πρασιαὶ τρισάθλιαι καὶ πεντάκις
καὶ πολλοδεκάκις, ὡς ἀπολεῖσθε τήμερον.
ΤΡ. τουτὶ μὲν, ἄνδρες, οὐδὲν ἡμῖν πρᾶγμά πω·
τὸ γὰρ κακὸν τοῦτ' ἐστὶ τῆς Λακωνικῆς.
ΠΟ. ὦ Μέγαρα Μέγαρ', ὡς ἐπιτετρίψεσθ' αὐτίκα
ἁπαξάπαντα καταμεμυττωτευμένα.
ΤΡ. βαβαὶ βαθαιὰξ, ὡς μεγάλα καὶ δριμέα
τοῖσιν Μεγαρεῦσιν ἐνέβαλεν τὰ κλαύματα.
ΠΟ. ἰὼ Σικελία, καὶ σὺ δ' ὡς ἀπόλλυσαι.
ΤΡ. οἵα πόλις τάλαινα διακναισθήσεται.
ΠΟ. φέρ' ἐπιχέω καὶ τὸ μέλι τουτὶ τἀττικόν.
ΤΡ. οὗτος, παραινῶ σοι μέλιτι χρῆσθἀτέρῳ.
τετρωβόλου τοῦτ' ἔστι· φείδου τἀττικοῦ.
ΠΟ. παῖ παῖ Κυδοιμέ. ΚΥ. τί με καλεῖς; ΠΟ. κλαύσει
μακρά.
ἔστηκας ἀργός, οὑτοσί σοι κόνδυλος.

ΤΡ. ὡς δριμύς. ΚΥ. οἴμοι μοι τάλας, ὦ δέσποτα.
ΤΡ. μῶν τῶν σκορόδων ἐνέβαλεν εἰς τὸν κόνδυλον;
ΠΟ. οἴσεις ἀλετρίβανον τρέχων; ΚΥ. ἀλλ', ὦ μέλε,
οὐκ ἔστιν ἡμῖν· ἐχθὲς εἰσῳκίσμεθα.
ΠΟ. οὔκουν παρ' Ἀθηναίων μεταθρέξει ταχύ;
ΚΥ. ἔγωγε νὴ Δί'· εἰ δὲ μή γε, κλαύσομαι.
ΤΡ. ἄγε δὴ, τί δρῶμεν, ὦ πονήρ' ἀνθρώπια;
ὁρᾶτε τὸν κίνδυνον ἡμῖν ὡς μέγας·
εἴπερ γὰρ ἥξει τὸν ἀλετρίβανον φέρων,
τούτῳ ταράξει τὰς πόλεις καθήμενος.
ἀλλ', ὦ Διόνυσ', ἀπόλοιτο καὶ μὴ 'λθοι φέρων.
ΠΟ. οὗτος. ΚΥ. τί ἔστιν; ΠΟ. οὐ φέρεις; ΚΥ. τὸ δεῖνα γὰρ
ἀπόλωλ' Ἀθηναίοισιν ἁλετρίβανος,
ὁ βυρσοπώλης, ὃς ἐκύκα τὴν Ἑλλάδα.
ΤΡ. εὖ γ', ὦ πότνια δέσποιν' Ἀθηναία, ποιῶν
ἀπόλωλ' ἐκεῖνος κἀν δέοντι τῇ πόλει.
[ἦ πρίν γε τὸν μυττωτὸν ἡμῖν ἐγχέαι.]
ΠΟ. οὔκουν ἕτερόν γέ τιν' ἐκ Λακεδαίμονος μέτει
ἀνύσας τι; ΚΥ. ταῦτ', ὦ δέσποθ'. ΠΟ. ἧκέ νυν ταχύ.
ΤΡ. ὦνδρες, τί πεισόμεσθα; νῦν ἀγὼν μέγας.
ἀλλ' εἴ τις ὑμῶν ἐν Σαμοθρᾴκῃ τυγχάνει
μεμυημένος, νῦν ἐστιν εὔξασθαι καλὸν
ἀποστραφῆναι τοῦ μετιόντος τὼ πόδε.
ΚΥ. οἴμοι τάλας, οἴμοι γε, κἄτ' οἴμοι μάλα.
ΠΟ. τί ἔστι; μῶν οὐκ αὖ φέρεις; ΚΥ. ἀπόλωλε γὰρ
καὶ τοῖς Λακεδαιμονίοισιν ἁλετρίβανος.
ΠΟ. πῶς, ὦ πανοῦργ'; ΚΥ. ἐς τἀπὶ Θρᾴκης χωρία
χρήσαντες ἑτέροις αὐτὸν εἶτ' ἀπώλεσαν.
ΤΡ. εὖ γ' εὖ γε ποιήσαντες, ὦ Διοσκόρω.
ἴσως ἂν εὖ γένοιτο· θαρρεῖτ', ὦ βροτοί.
ΠΟ. ἀπόφερε τὰ σκεύη λαβὼν ταυτὶ πάλιν·
ἐγὼ δὲ δοίδυκ' εἰσιὼν ποιήσομαι.
ΤΡ. νῦν τοῦτ' ἐκεῖν' ἥκει τὸ Δάτιδος μέλος,

ὡς ἥδομαι καὶ χαίρομαι κεὐφραίνομαι.
νῦν ἐστιν ἡμῖν, ὦνδρες Ἕλληνες, καλὸν
ἀπαλλαγεῖσι πραγμάτων τε καὶ μαχῶν
ἐξελκύσαι τὴν πᾶσιν Εἰρήνην φίλην,
πρὶν ἕτερον αὖ δοίδυκα κωλῦσαί τινα.
ἀλλ', ὦ γεωργοὶ κἄμποροι καὶ τέκτονες
καὶ δημιουργοὶ καὶ μέτοικοι καὶ ξένοι
καὶ νησιῶται, δεῦρ' ἴτ', ὦ πάντες λεῳ,
ὡς τάχιστ' ἄμας λαβόντες καὶ μοχλοὺς καὶ σχοινία.
νῦν γὰρ ἡμῖν ἁρπάσαι πάρεστιν ἀγαθοῦ δαίμονος.

ΧΟΡΟΣ.

δεῦρο πᾶς χώρει προθύμως εὐθὺ τῆς σωτηρίας.
ὦ Πανέλληνες, βοηθήσωμεν, εἴπερ πώποτε,
τάξεων ἀπαλλαγέντες καὶ κακῶν φοινικικῶν·
ἡμέρα γὰρ ἐξέλαμψεν ἥδε μισολάμαχος.
πρὸς τάδ' ἡμῖν, εἴ τι χρὴ δρᾶν, φράζε κἀρχιτεκτόνει·
οὐ γὰρ ἔσθ' ὅπως ἀπειπεῖν ἂν δοκῶ μοι τήμερον,
πρὶν μοχλοῖς καὶ μηχαναῖσιν εἰς τὸ φῶς ἀνελκύσαι
τὴν θεῶν πασῶν μεγίστην καὶ φιλαμπελωτάτην.
ΤΡ. οὐ σιωπήσεσθ', ὅπως μὴ περιχαρεῖς τῷ πράγματι
τὸν Πόλεμον ἐκζωπυρήσετ' ἔνδοθεν κεκραγότες:
ΧΟ. ἀλλ' ἀκούσαντες τοιούτου χαίρομεν κηρύγματος.
οὐ γὰρ ἦν ἔχοντας ἥκειν σιτί' ἡμερῶν τριῶν.
ΤΡ. εὐλαβεῖσθέ νυν ἐκεῖνον τὸν κάτωθεν Κέρβερον,
μὴ παφλάζων καὶ κεκραγὼς, ὥσπερ ἡνίκ' ἐνθάδ' ἦν,
ἐμποδὼν ἡμῖν γένηται τὴν θεὸν μὴ 'ξελκύσαι.
ΧΟ. οὔτι καὶ νῦν ἔστιν αὐτὴν ὅστις ἐξαιρήσεται,
ἣν ἅπαξ ἐς χεῖρας ἔλθῃ τὰς ἐμάς. ἰοὺ ἰού.
ΤΡ. ἐξολεῖτέ μ, ὦνδρες, εἰ μὴ τῆς βοῆς ἀνήσετε·
ἐκδραμὼν γὰρ πάντα ταυτὶ συνταράξει τοῖν ποδοῖν.
ΧΟ. ὡς κυκάτω καὶ πατείτω πάντα καὶ ταραττέτω,
οὐ γὰρ ἂν χαίροντες ἡμεῖς τήμερον παυσαίμεθ' ἄν.

ΤΡ. τί τὸ κακόν; τί πάσχετ', ὦνδρες; μηδαμῶς, πρὸς τῶν θεῶν,
πρᾶγμα κάλλιστον διαφθείρητε διὰ τὰ σχήματα.
ΧΟ. ἀλλ' ἔγωγ' οὐ σχηματίζειν βούλομ', ἀλλ' ὑφ' ἡδονῆς
οὐκ ἐμοῦ κινοῦντος αὐτὼ τὼ σκέλη χορεύετον.
ΤΡ. μή τι καὶ νυνί γ' ἔτ', ἀλλὰ παῦε παῦ' ὀρχούμενος.
ΧΟ. ἦν ἰδού, καὶ δὴ πέπαυμαι. ΤΡ. φῄς γε, παύει δ' οὐδέπω.
ΧΟ. ἓν μὲν οὖν τουτί μ' ἔασον ἑλκύσαι, καὶ μηκέτι.
ΤΡ. τοῦτό νυν, καὶ μηκέτ' ἄλλο μηδὲν ὀρχήσησθ' ἔτι.
ΧΟ. οὐκ ἂν ὀρχησαίμεθ', εἴπερ ὠφελήσαιμέν τί σε.
ΤΡ. ἀλλ' ὁρᾶτ', οὔπω πέπαυσθε.
ΧΟ. τουτογὶ νὴ τὸν Δία
τὸ σκέλος ῥίψαντες ἤδη λήγομεν τὸ δεξιόν.
ΤΡ. ἐπιδίδωμι τοῦτό γ' ὑμῖν, ὥστε μὴ λυπεῖν ἔτι.
ΧΟ. ἀλλὰ καὶ τἀριστερόν τοί μοὔστ' ἀναγκαίως ἔχον.
ἥδομαι γὰρ καὶ γέγηθα καὶ κέκραγα καὶ γελῶ
μᾶλλον ἢ τὸ γῆρας ἐκδὺς ἐκφυγὼν τὴν ἀσπίδα.
ΤΡ. μή τι καὶ νυνί γε χαίρετ'· οὐ γὰρ ἴστε πω σαφῶς·
ἀλλ' ὅταν λάβωμεν αὐτήν, τηνικαῦτα χαίρετε
καὶ βοᾶτε καὶ γελᾶτ'· ἤ-
δη γὰρ ἐξέσται τόθ' ὑμῖν
πλεῖν, μένειν, πίνειν, καθεύδειν,
ἐς πανηγύρεις θεωρεῖν,
ἑστιᾶσθαι, κοτταβίζειν,
συβριάζειν,
ἰοῦ ἰοῦ κεκραγέναι.
ΧΟ. εἰ γὰρ ἐκγένοιτ' ἰδεῖν ταύτην μέ ποτε τὴν ἡμέραν.
πολλὰ γὰρ ἀνεσχόμην
πράγματά τε καὶ στιβάδας,
ἃς ἔλαχε Φορμίων·
κοὐκέτ' ἄν μ' εὕροις δικαστὴν δριμὺν οὐδὲ δύσκολον,
οὐδὲ τοὺς τρόπους γε δήπου σκληρὸν, ὥσπερ καὶ πρὸ τοῦ,

ἀλλ' ἁπαλὸν ἄν μ' ἴδοις
καὶ πολὺ νεώτερον, ἀ-
παλλαγέντα πραγμάτων.
καὶ γὰρ ἱκανὸν χρόνον ἀ-
πολλύμεθα καὶ κατατε-
τρίμμεθα πλανώμενοι
ἐς Λύκειον κἀκ Λυκείου σὺν δόρει σὺν ἀσπίδι.
ἀλλ' ὅ τι μάλιστα χαρι-
ούμεθα ποιοῦντες, ἄγε
φράζε. σὲ γὰρ αὐτοκράτορ'
εἴλετ' ἀγαθή τις ἡμῖν τύχη.

ΤΡΥΓΑΙΟΣ. ΕΡΜΗΣ. ΧΟΡΟΣ.

ΤΡ. φέρε δὴ κατίδω, ποῖ τοὺς λίθους ἀφέλξομεν.
ΕΡ. ὦ μιαρὲ καὶ τολμηρὲ, τί ποιεῖν διανοεῖ;
ΤΡ. οὐδὲν πονηρὸν, ἀλλ' ὅπερ καὶ Κιλλικῶν.
ΕΡ. ἀπόλωλας, ὦ κακόδαιμον.
ΤΡ. οὐκοῦν, ἢν λάχω.
Ἑρμῆς γὰρ ὢν κλήρῳ ποιήσεις οἷδ' ὅτι.
ΕΡ. ἀπόλωλας, ἐξόλωλας. ΤΡ. ἐς τίν' ἡμέραν;
ΕΡ. εἰς αὐτίκα μάλ'. ΤΡ. ἀλλ' οὐδὲν ἠμπόληκά πω,
οὔτ' ἄλφιτ' οὔτε τυρὸν, ὡς ἀπολούμενος.
ΕΡ. καὶ μὴν ἐπιτέτριψαί γε. ΤΡ. κᾆτα τῷ τρόπῳ
οὐκ ἠσθόμην ἀγαθὸν τοσουτονὶ λαβών;
ΕΡ. ἆρ' οἶσθα θάνατον ὅτι προεῖφ' ὁ Ζεὺς ὃς ἂν
ταύτην ἀνορύττων εὑρεθῇ; ΤΡ. νῦν ἆρά με
ἅπασ' ἀνάγκη 'στ' ἀποθανεῖν; ΕΡ. εὖ ἴσθ' ὅτι.
ΤΡ. ἐς χοιρίδιόν μοί νυν δάνεισον τρεῖς δραχμάς·
δεῖ γὰρ μυηθῆναί με πρὶν τεθνηκέναι.
ΕΡ. ὦ Ζεῦ κεραυνοβρόντα. ΤΡ. μὴ πρὸς τῶν θεῶν
ἡμῶν κατείπῃς, ἀντιβολῶ σε, δέσποτα.
ΕΡ. οὐκ ἂν σιωπήσαιμι. ΤΡ. ναὶ, πρὸς τῶν κρεῶν
ἃγὼ προθύμως σοι φέρων ἀφικόμην.

ΕΡ. ἀλλ', ὦ μέλ', ὑπὸ τοῦ Διὸς ἀμαλδυνθήσομαι,
εἰ μὴ τετορήσω ταῦτα καὶ λακήσομαι.
ΤΡ. μή νυν λακήσῃς, λίσσομαι σ', ὠρμίδιον.
εἰπέ μοι, τί πάσχετ', ὦνδρες; ἕστατ' ἐκπεπληγμένοι.
ὦ πονηροὶ, μὴ σιωπᾶτ'· εἰ δὲ μὴ, λακήσεται.
ΧΟ. μηδαμῶς, ὦ δέσποθ' Ἑρμῆ, μηδαμῶς, μὴ, μηδαμῶς.
εἴ τι κεχαρισμένον
χοιρίδιον οἶσθα παρ' ἐ-
μοῦ γε κατεδηδοκὼς,
τοῦτο μὴ φαῦλον νόμιζ' ἐν τουτῳὶ τῷ πράγματι.
ΤΡ. οὐκ ἀκούεις οἷα θωπεύουσί σ', ὦναξ δέσποτα;
ΧΟ. μὴ γένῃ παλίγκοτος
ἀντιβολοῦσιν ἡμῖν,
ὥστε τήνδε μὴ λαβεῖν·
ἀλλὰ χάρισ', ὦ φιλαν-
θρωπότατε καὶ μεγαλο-
δωρότατε δαιμόνων,
εἴ τι Πεισάνδρου βδελύττει τοὺς λόφους καὶ τὰς
ὀφρῦς.
καί σε θυσίαισιν ἱε-
ραῖσι προσόδοις τε μεγά-
λαισι διὰ παντὸς, ὦ
δέσποτ', ἀγαλοῦμεν ἡμεῖς ἀεί.
ΤΡ. ἴθ', ἀντιβολῶ σ', ἐλέησον αὐτῶν τὴν ὄπα,
ἐπεί σε καὶ τιμῶσι μᾶλλον ἢ πρὸ τοῦ.
ΕΡ. κλέπται τὰ γὰρ νῦν μᾶλλόν εἰσιν ἢ πρὸ τοῦ.
ΤΡ. καί σοι φράσω τι πρᾶγμα δεινὸν καὶ μέγα,
ὃ τοῖς θεοῖς ἅπασιν ἐπιβουλεύεται.
ΕΡ. ἴθι δὴ, κάτειπ'· ἴσως γὰρ ἂν πείσαις ἐμέ.
ΤΡ. ἡ γὰρ Σελήνη χὠ πανοῦργος Ἥλιος,
ὑμῖν ἐπιβουλεύοντε πολὺν ἤδη χρόνον,
τοῖς βαρβάροισι προδίδοτον τὴν Ἑλλάδα.
ΕΡ. ἵνα τί δὲ τοῦτο δρᾶτον; ΤΡ. ὁτιὴ νὴ Δία

ἡμεῖς μὲν ὑμῖν θύομεν, τούτοισι δὲ
οἱ βάρβαροι θύουσι. διὰ τοῦτ' εἰκότως
βούλοιντ' ἂν ἡμᾶς πάντας ἐξολωλέναι,
ἵνα τὰς τελετὰς λάβοιεν αὐτοὶ τῶν θεῶν.
ΕΡ. ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην,
καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἁρματωλίας.
ΤΡ. ναὶ μὰ Δία. πρὸς ταῦτ', ὦ φίλ' Ἑρμῆ, ξύλλαβε
ἡμῖν προθύμως τήνδε καὶ ξυνανέλκυσον.
καί σοι τὰ μεγάλ' ἡμεῖς Παναθήναι' ἄξομεν,
πάσας τε τὰς ἄλλας τελετὰς τὰς τῶν θεῶν.
Μυστήρι' Ἑρμῇ, Διπόλει', Ἀδώνια·
ἄλλαι τέ σοι πόλεις πεπαυμέναι κακῶν
ἀλεξικάκῳ θύσουσιν Ἑρμῇ πανταχοῦ.
χἄτερ' ἔτι πόλλ' ἕξεις ἀγαθά. πρῶτον δέ σοι
δῶρον δίδωμι τήνδ', ἵνα σπένδειν ἔχῃς.
ΕΡ. οἴμ' ὡς ἐλεήμων εἶμ' ἀεὶ τῶν χρυσίδων.
ὑμέτερον ἐντεῦθεν ἔργον, ὦνδρες. ἀλλὰ ταῖς ἅμαις
εἰσιόντες ὡς τάχιστα τοὺς λίθους ἀφέλκετε.
ΧΟ. ταῦτα δράσομεν· σὺ δ' ἡμῖν, ὦ θεῶν σοφώτατε,
ἅττα χρὴ ποιεῖν ἐφεστὼς φράζε δημιουργικῶς·
τἄλλα δ' εὑρήσεις ὑπουργεῖν ὄντας ἡμᾶς οὐ κακούς.
ΤΡ. ἄγε δή, σὺ ταχέως ὕπεχε τὴν φιάλην, ὅπως
ἔργῳ φιαλοῦμεν, εὐξάμενοι τοῖσιν θεοῖς.
σπονδὴ σπονδή·
εὐφημεῖτε εὐφημεῖτε.
σπένδοντες εὐχώμεσθα τὴν νῦν ἡμέραν
Ἕλλησιν ἄρξαι πᾶσι πολλῶν κἀγαθῶν,
χὥστις προθύμως ξυλλάβοι τῶν σχοινίων,
τοῦτον τὸν ἄνδρα μὴ λαβεῖν ποτ' ἀσπίδα.
ΧΟ. μὰ Δί', ἀλλ' ἐν εἰρήνῃ διάξειν τὸν βίον,
ἔχονθ' ἑταίραν καὶ σκαλεύοντ' ἄνθρακας.
ΤΡ. ὅστις δὲ πόλεμον μᾶλλον εἶναι βούλεται,
μηδέποτε παύσασθ' αὐτὸν, ὦ Διόνυσ' ἄναξ,

ἐκ τῶν ὀλεκράνων ἀκίδας ἐξαιρούμενον.
ΧΟ. κεἴ τις ἐπιθυμῶν ταξιαρχεῖν σοὶ φθονεῖ
εἰς φῶς ἀνελθεῖν, ὦ πότνι', ἐν ταῖσιν μάχαις
πάσχοι γε τοιαῦθ' οἷάπερ Κλεώνυμος.
ΤΡ. κεἴ τις δορυξὸς ἢ κάπηλος ἀσπίδων,
ἵν' ἐμπολᾷ βέλτιον, ἐπιθυμεῖ μαχῶν,
ληφθεὶς ὑπὸ λῃστῶν ἐσθίοι κριθὰς μόνας.
ΧΟ. κεἴ τις στρατηγεῖν βουλόμενος μὴ ξυλλάβῃ,
ἢ δοῦλος αὐτομολεῖν παρεσκευασμένος,
ἐπὶ τοῦ τροχοῦ γ' ἕλκοιτο μαστιγούμενος·
ἡμῖν δ' ἀγαθὰ γένοιτ'. ἰὴ παιὼν, ἰή.
ΤΡ. ἄφελε τὸ παίειν, ἀλλ' ἰὴ μόνον λέγε.
ΧΟ. ἰὴ ἰὴ τοίνυν, ἰὴ μόνον λέγω.
ΤΡ. Ἑρμῇ, Χάρισιν, Ὥραισιν, Ἀφροδίτῃ, Πόθῳ.
ΧΟ. Ἄρει δὲ μή; ΤΡ. μή. ΧΟ. μηδ' Ἐνυαλίῳ γε; ΤΡ. μή.
ΧΟ. ὑπόνεινε δὴ πᾶς, καὶ κάταγε τοῖσιν κάλῳς.
ΕΡ. ὦ εἶα.
ΧΟ. εἶα μάλα.
ΕΡ. ὦ εἶα.
ΧΟ. ἔτι μάλα.
ΕΡ. ὦ εἶα, ὦ εἶα.
ΤΡ. ἀλλ' οὐχ ἕλκουσ' ἄνδρες ὁμοίως.
οὐ ξυλλήψεσθ'; οἷ' ὀγκύλλεσθ'·
οἰμώξεσθ' οἱ Βοιωτοί.
ΕΡ. εἶα νῦν.
ΤΡ. εἶα ὦ.
ΧΟ. ἀλλ' ἄγεθ' ἕλκετον * * καὶ σφώ.
ΤΡ. οὔκουν ἕλκω κἀξαρτῶμαι
κἀπεμπίπτω καὶ σπουδάζω;
ΧΟ. πῶς οὖν οὐ χωρεῖ τοὔργον;
ΤΡ. ὦ Λάμαχ', ἀδικεῖς ἐμποδὼν καθήμενος.
οὐδὲν δεόμεθ', ὦνθρωπε, τῆς σῆς μορμόνος.
ΕΡ. οὐδ' οἵδε γ' εἵλκον οὐδὲν ἀργεῖοι πάλαι

ἀλλ' ἢ κατεγέλων τῶν ταλαιπωρουμένων,
καὶ ταῦτα διχόθεν μισθοφοροῦντες ἄλφιτα.
ΤΡ. ἀλλ' οἱ Λάκωνες, ὦγάθ', ἔλκουσ' ἀνδρικῶς.
ΧΟ. ἆρ' οἶσθ' ; ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου,
μόνοι προθυμοῦντ'· ἀλλ' ὁ χαλκεὺς οὐκ ἐᾷ.
ΕΡ. οὐδ' οἱ Μεγαρῆς δρῶσ' οὐδέν· ἕλκουσιν δ' ὅμως
γλισχρότατα σαρκάζοντες ὥσπερ κυνίδια,
ὑπὸ τοῦ γε λιμοῦ νὴ Δί' ἐξολωλότες.
ΤΡ. οὐδὲν ποιοῦμεν, ὦνδρες, ἀλλ' ὁμοθυμαδὸν
ἅπασιν ἡμῖν αὖθις ἀντιληπτέον.
ΕΡ. ὦ εἶα.
ΤΡ. εἶα μάλα.
ΕΡ. ὦ εἶα.
ΤΡ. νὴ Δία.
ΕΡ. μικρόν γε κινοῦμεν.
ΤΡ. οὔκουν δεινὸν * * * *
τοὺς μὲν τείνειν τοὺς δ' ἀντισπᾶν ;
πληγὰς λήψεσθ', ὦργεῖοι.
ΕΡ. εἶα νῦν.
ΤΡ. εἶα ὦ.
ΧΟ. ὡς κακόνοι τινές εἰσιν ἐν ἡμῖν.
ΤΡ. ὑμεῖς μέν γ' οὖν οἱ κιττῶντες
τῆς εἰρήνης σπᾶτ' ἀνδρείως.
ΧΟ. ἀλλ' εἴσ' οἳ κωλύουσιν.
ΤΡ. ἄνδρες Μεγαρῆς, οὐκ ἐς κόρακας ἐρρήσετε ;
μισεῖ γὰρ ὑμᾶς ἡ θεὸς μεμνημένη·
πρῶτοι γὰρ αὐτὴν τοῖς σκορόδοις ἠλείψατε.
καὶ τοῖς Ἀθηναίοισι παύσασθαι λέγω
ἐντεῦθεν ἐχομένοις ὅθεν νῦν ἕλκετε·
οὐδὲν γὰρ ἄλλο δρᾶτε πλὴν δικάζετε.
ἀλλ' εἴπερ ἐπιθυμεῖτε τήνδ' ἐξελκύσαι,
πρὸς τὴν θάλατταν ὀλίγον ὑποχωρήσατε.
ΧΟ. ἄγ', ὦνδρες, αὐτοὶ δὴ μόνοι λαβώμεθ' οἱ γεωργοί.

ΕΡ. χωρεῖ γέ τοι τὸ πρᾶγμα πολλῷ μᾶλλον, ὦνδρες, ὑμῖν.
ΧΟ. χωρεῖν τὸ πρᾶγμά φησιν· ἀλλὰ πᾶς ἀνὴρ προθυμοῦ.
ΤΡ. οἵ τοι γεωργοὶ τοὔργον ἐξέλκουσι, κἄλλος οὐδείς.
ΧΟ. ἄγε νυν, ἄγε πᾶς·
καὶ μὴν ὁμοῦ 'στιν ἤδη.
μή νυν ἀνῶμεν, ἀλλ' ἐπεν-
τείνωμεν ἀνδρικώτερον.
ἤδη 'στὶ τοῦτ' ἐκεῖνο.
ὦ εἶα νῦν, ὦ εἶα πᾶς.
ὦ εἶα, εἶα, εἶα, εἶα, εἶα, εἶα.
ὦ εἶα, εἶα, εἶα, εἶα, εἶα πᾶς.

ΤΡΥΓΑΙΟΣ. ΧΟΡΟΣ.
ΕΡΜΗΣ ΕΙΡΗΝΗ. ΘΕΩΡΙΑ. ΟΠΩΡΑ.

ΤΡ. ὦ πότνια βοτρυόδωρε, τί προσείπω σ' ἔπος;
πόθεν ἂν λάβοιμι ῥῆμα μυριάμφορον
ὅτῳ προσείπω σ'; οὐ γὰρ εἶχον οἴκοθεν.
ὦ χαῖρ' Ὀπώρα, καὶ σὺ δ', ὦ Θεωρία.
οἷον δ' ἔχεις τὸ πρόσωπον, ὦ Θεωρία·
οἷον δὲ πνεῖς, ὡς ἡδὺ κατὰ τῆς καρδίας,
γλυκύτατον ὥσπερ ἀστρατείας καὶ μύρου.
ΕΡ. μῶν οὖν ὅμοιον καὶ γυλίου στρατιωτικοῦ;
ΤΡ. ἀπέπτυσ' ἐχθροῦ φωτὸς ἔχθιστον πλέκος.
τοῦ μὲν γὰρ ὄζει κρομμυοξερυγμίας,
ταύτης δ' ὀπώρας, ὑποδοχῆς, Διονυσίων,
αὐλῶν, τραγῳδῶν, Σοφοκλέους μελῶν, κιχλῶν,
ἐπυλλίων Εὐριπίδου, ΕΡ. κλαύσᾰρα σὺ
ταύτης καταψευδόμενος· οὐ γὰρ ἥδεται
αὕτη ποιητῇ ῥηματίων δικανικῶν.
ΤΡ. κιττοῦ, τρυγοίπου, προβατίων βληχωμένων,
κόλπου γυναικῶν διατρεχουσῶν εἰς ἀγρὸν,
δούλης μεθυούσης, ἀνατετραμμένου χοὸς,
ἄλλων τε πολλῶν κἀγαθῶν. ΕΡ. ἴθι νυν, ἄθρει

οἷον πρὸς ἀλλήλας λαλοῦσιν αἱ πόλεις
διαλλαγεῖσαι καὶ γελῶσιν ἄσμεναι,
καὶ ταῦτα δαιμονίως ὑπωπιασμέναι
ἁπαξάπασαι καὶ κυάθοις προσκείμεναι.
ΤΡ. καὶ τῶνδε τοίνυν τῶν θεωμένων σκόπει
τὰ πρόσωφ', ἵνα γνῷς τὰς τέχνας. ΕΡ. αἰβοῖ τάλας,
ἐκεινονὶ γοῦν τὸν λοφοποιὸν οὐχ ὁρᾷς
τίλλονθ' ἑαυτόν; ὁ δέ γε τὰς σμινύας ποιῶν
κατέπαρδεν ἄρτι τοῦ ξιφουργοῦ 'κεινουί.
ΤΡ. ὁ δὲ δρεπανουργὸς οὐχ ὁρᾷς ὡς ἥδεται
καὶ τὸν δορυξὸν οἷον ἐσκιμάλισεν;
ΕΡ. ἴθι νυν, ἄνειπε τοὺς γεωργοὺς ἀπιέναι.
ΤΡ. ἀκούετε λεῴ· τοὺς γεωργοὺς ἀπιέναι
τὰ γεωργικὰ σκεύη λαβόντας εἰς ἀγρὸν
ὡς τάχιστ' ἄνευ δορατίου καὶ ξίφους κἀκοντίου·
ὡς ἅπαντ' ἤδη 'στὶ μεστὰ τἀνθάδ' εἰρήνης σαπρᾶς.
ἀλλὰ πᾶς χώρει προς ἔργον εἰς ἀγρὸν παιωνίσας.
ΧΟ. ὦ ποθεινὴ τοῖς δικαίοις καὶ γεωργοῖς ἡμέρα,
ἄσμενός σ' ἰδὼν προσειπεῖν βούλομαι τὰς ἀμπέλους·
τάς τε συκᾶς, ἃς ἐγὼ 'φύτευον ὢν νεώτερος,
ἀσπάσασθαι θυμὸς ἡμῖν ἐστι πολλοστῷ χρόνῳ.
ΤΡ. νῦν μὲν οὖν, ὦνδρες, προσευξώμεσθα πρῶτον τῇ θεῷ.
ἥπερ ἡμῶν τοὺς λόφους ἀφεῖλε καὶ τὰς Γοργόνας·
εἶθ' ὅπως λιταργιοῦμεν οἴκαδ' εἰς τὰ χωρία,
ἐμπολήσαντές τι χρηστὸν εἰς ἀγρὸν ταρίχιον.
ΕΡ. ὦ Πόσειδον, ὡς καλὸν τὸ στῖφος αὐτῶν φαίνεται
καὶ πυκνὸν καὶ γοργὸν ὥσπερ μᾶζα καὶ πανδαισία.
ΤΡ. νὴ Δί' ἡ γὰρ σφῦρα λαμπρὸν ἦν ἄρ' ἐξωπλισμένη,
αἵ τε θρίνακες διαστίλβουσι πρὸς τὸν ἥλιον.
ἦ καλῶς αὐτῶν ἀπαλλάξειεν ἂν μετόρχιον.
ὥστ' ἔγωγ' ἤδη 'πιθυμῶ καὐτὸς ἐλθεῖν εἰς ἀγρὸν
καὶ τριαινοῦν τῇ δικέλλῃ διὰ χρόνου τὸ γήδιον.
ἀλλ' ἀναμνησθέντες, ὦνδρες,

τῆς διαίτης τῆς παλαιᾶς,
ἣν παρεῖχ' αὕτη ποθ' ἡμῖν,
τῶν τε παλασίων ἐκείνων,
τῶν τε σύκων, τῶν τε μύρτων,
τῆς τρυγός τε τῆς γλυκείας,
τῆς ἰωνιᾶς τε τῆς πρὸς
τῷ φρέατι, τῶν τ' ἐλαῶν,
ὧν ποθοῦμεν,
ἀντὶ τούτων τήνδε νυνὶ
τὴν θεὸν προσείπατε.

ΧΟ. χαῖρε χαῖρ', ὡς ἦλθες ἡμῖν ἀσμένοις, ὦ φιλτάτη.
σῷ γὰρ ἐδάμην πόθῳ,
δαιμόνια βουλόμενος
εἰς ἀγρὸν ἀνερπύσαι.
ἦσθα γὰρ μέγιστον ἡμῖν κέρδος, ὦ ποθουμένη,
* * * * * * * * * μόνη γὰρ ἡμᾶς ὠφέλεις
* * * * * * * * *
πᾶσιν ὁπόσοι βίον ἐ-
τρίβομεν γεωργικόν.
πολλὰ γὰρ ἐπάσχομεν
πρίν ποτ' ἐπὶ σοῦ γλυκέα
κἀδάπανα καὶ φίλα.
τοῖς ἀγροίκοισιν γὰρ ἦσθα χῖδρα καὶ σωτηρία.
ὥστε σὲ τά τ' ἀμπέλια
καὶ τὰ νέα συκίδια
τἄλλα θ' ὁπόσ' ἐστὶ φυτὰ
προσγελάσεταί λαβόντ' ἄσμενα.
ἀλλὰ ποῦ ποτ' ἦν ἀφ' ἡμῶν τὸν πολὺν τοῦτον χρόνον
ἥδε, τοῦθ' ἡμᾶς δίδαξον, ὦ θεῶν εὐνούστατε.

ΕΡ. ὦ σοφώτατοι γεωργοί, τἀμὰ δὴ ξυνίετε
ῥήματ', εἰ βούλεσθ' ἀκοῦσαι τήνδ' ὅπως ἀπώλετο.
πρῶτα μὲν γὰρ ἦρξεν ἄτης Φειδίας πράξας κακῶς·
εἶτα Περικλέης φοβηθεὶς μὴ μέτάσχοι τῆς τύχης,

τὰς φύσεις ὑμῶν δεδοικὼς καὶ τὸν αὐτοδὰξ τρόπον,
πρὶν παθεῖν τι δεινὸν, αὐτὸς ἐξέφλεξε τὴν πόλιν,
ἐμβαλὼν σπινθῆρα μικρὸν Μεγαρικοῦ ψηφίσματος,
κἀξεφύσησεν τοσοῦτον πόλεμον ὥστε τῷ καπνῷ
πάντας Ἕλληνας δακρῦσαι, τούς τ' ἐκεῖ τούς τ' ἐνθάδε.
ὡς δ' ἅπαξ τὸ πρῶτον ἄκουσ' ἐψόφησεν ἄμπελος
καὶ πίθος πληγεὶς ὑπ' ὀργῆς ἀντελάκτισεν πίθῳ,
οὐκέτ' ἦν οὐδεὶς ὁ παύσων, ἥδε δ' ἠφανίζετο.

ΤΡ. ταῦτα ποίνυν μὰ τὸν Ἀπόλλω 'γὼ 'πεπύσμην οὐδενὸς,
οὐδ' ὅπως αὐτῇ προσήκοι Φειδίας ἠκηκόη.

ΧΟ. οὐδ' ἔγωγε, πλήν γε νυνί. ταῦτ' ἄρ' εὐπρόσωπος ἦν,
οὖσα συγγενὴς ἐκείνου. πολλά γ' ἡμᾶς λανθάνει.

ΕΡ. κᾆτ' ἐπειδὴ 'γνωσαν ὑμᾶς αἱ πόλεις ὧν ἤρχετε
ἠγριωμένους ἐπ' ἀλλήλοισι καὶ σεσηρότας,
πάντ' ἐμηχανῶντ' ἐφ' ὑμῖν, τοὺς φόρους φοβούμεναι,
κἀνέπειθον τῶν Λακώνων τοὺς μεγίστους χρήμασιν.
οἱ δ' ἄτ' ὄντες αἰσχροκερδεῖς καὶ διειρωνόξενοι
τήνδ' ἀπορρίψαντες αἰσχρῶς τὸν πόλεμον ἀνήρπασαν·
κᾆτα τἀκείνων γε κέρδη τοῖς γεωργοῖς ἦν κακά·
αἱ γὰρ ἐνθένδ' αὖ τριήρεις ἀντιτιμωρούμεναι
οὐδὲν αἰτίων ἂν ἀνδρῶν τὰς κράδας κατήσθιον.

ΤΡ. ἐν δίκῃ μὲν οὖν, ἐπεί τοι καὶ κορώνεών γέ μου
ἐξέκοψαν, ἣν ἐγὼ 'φύτευσα κἀξεθρεψάμην.

ΧΟ. νὴ Δί'. ὦ μέλ', ἐνδίκως γε δῆτ', ἐπεὶ κἀμοῦ λίθον
ἐμβαλόντες ἐξμέδιμνον κυψέλην ἀπώλεσαν.

ΕΡ. κᾆτα δ' ὡς ἐκ τῶν ἀγρῶν ξυνῆλθεν οὐργάτης λεὼς,
τὸν τρόπον πωλούμενος τὸν αὐτὸν οὐκ ἐμάνθανεν,
ἀλλ' ἄτ' ὢν ἄνευ γιγάρτων καὶ φιλῶν τὰς ἰσχάδας
ἔβλεπεν πρὸς τοὺς λέγοντας· οἱ δὲ γιγνώσκοντες εὖ
τοὺς πένητας ἀσθενοῦντας κἀποροῦντας ἀλφίτων,
τήνδε μὲν δικροῖς ἐώθουν τὴν θεὸν κεκράγμασιν,
πολλάκις φανεῖσαν αὐτὴν τῆσδε τῆς χώρας πόθῳ,
τῶν δὲ συμμάχων ἔσειον τοὺς παχεῖς καὶ πλουσίους,

αἰτίας ἂν προστιθέντες, ὡς φρονοῖ τὰ Βρασίδου.
εἶτ' ἂν ὑμεῖς τοῦτον ὥσπερ κυνίδι' ἐσπαράττετε·
ἡ πόλις γὰρ ὠχριῶσα κἀν φόβῳ καθημένη
ἅττα διαβάλοι τις αὐτῇ, ταῦτ' ἂν ἥδιστ' ἤσθιεν.
οἱ δὲ τὰς πληγὰς ὁρῶντες ἃς ἐτύπτονθ', οἱ ξένοι
χρυσίῳ τῶν ταῦτα ποιούντων ἐβύνουν τὸ στόμα,
ὥστ' ἐκείνους μὲν ποιῆσαι πλουσίους, ἡ δ' Ἑλλὰς ἂν
ἐξερημωθεῖσ' ἂν ὑμᾶς ἔλαθε. ταῦτα δ' ἦν ὁ δρῶν
βυρσοπώλης. ΤΡ. παῦε παῦ', ὦ δέσποθ' Ἑρμῆ, μὴ λέγε,
ἀλλ' ἔα τὸν ἄνδρ' ἐκεῖνον οὗπερ ἔστ' εἶναι κάτω.
οὐ γὰρ ἡμέτερος ἔτ' ἔστ' ἐκεῖνος ἀνὴρ, ἀλλὰ σός.
ἅττ' ἂν οὖν λέγῃς ἐκεῖνον,
κεἰ πανοῦργος ἦν, ὅτ' ἔζη,
καὶ λάλος καὶ συκοφάντης
καὶ κύκηθρον καὶ τάρακτρον,
ταῦθ' ἁπαξάπαντα νυνὶ
τοὺς σεαυτοῦ λοιδορεῖς.
ἀλλ' ὅ τι σιωπᾷς, ὦ πότνια, κάτειπέ μοι.
ΕΡ. ἀλλ' οὐκ ἂν εἴποι πρός γε τοὺς θεωμένους·
ὀργὴν γὰρ αὐτοῖς ὧν ἔπαθε πολλὴν ἔχει.
ΤΡ. ἡ δ' ἀλλὰ πρὸς σὲ μικρὸν εἰπάτω μόνον.
ΕΡ. εἶφ' ὅ τι νοεῖς αὐτοῖσι πρὸς ἔμ', ὦ φιλτάτη.
ἴθ' ὦ γυναικῶν μισοπορπακιστάτη.
εἶεν, ἀκούω. ταῦτ' ἐπικαλεῖς; μανθάνω.
ἀκούσαθ' ὑμεῖς ὧν ἕνεκα μομφὴν ἔχει.
ἐλθοῦσά φησιν αὐτομάτη μετὰ τἀν Πύλῳ
σπονδῶν φέρουσα τῇ πόλει κίστην πλέαν
ἀποχειροτονηθῆναι τρὶς ἐν τἠκκλησίᾳ.
ΤΡ. ἡμάρτομεν τοῦτ'· ἀλλὰ συγγνώμην ἔχε·
ὁ νοῦς γὰρ ἡμῶν ἦν τότ' ἐν τοῖς σκύτεσιν.
ΕΡ. ἴθι νυν, ἄκουσον οἷον ἄρτι μ' ἤρετο·
ὅστις κακόνους αὐτῇ μάλιστ' ἦν ἐνθάδε,
χὥστις φίλος κἄσπευδεν εἶναι μὴ μάχας.

ΤΡ. εὐνούστατος μὲν ἦν μακρῷ Κλεώνυμος.
ΕΡ. ποῖός τις οὖν εἶναι δοκεῖ τὰ πολεμικὰ
ὁ Κλεώνυμος ; ΤΡ. ψυχὴν ἄριστος, πλήν γ' ὅτι
οὐκ ἦν ἄρ' οὖπέρ φησιν εἶναι τοῦ πατρός.
εἰ γάρ ποτ' ἐξέλθοι στρατιώτης, εὐθέως
ἀποβολιμαῖος τῶν ὅπλων ἐγίγνετο.
ΕΡ. ἔτι νῦν ἄκουσον οἷον ἄρτι μ' ἤρετο·
ὅστις κρατεῖ νῦν τοῦ λίθου τοῦ 'ν τῇ πυκνί.
ΤΡ. Ὑπέρβολος νῦν τοῦτ' ἔχει τὸ χωρίον·
αὕτη, τί ποιεῖς ; τὴν κεφαλὴν ποῖ περιάγεις ;
ΕΡ. ἀποστρέφεται τὸν δῆμον ἀχθεσθεῖσ' ὅτι
αὐτῷ πονηρὸν προστάτην ἐπεγράψατο.
ΤΡ. ἀλλ' οὐκέτ' αὐτῷ χρησόμεθ' οὐδὲν, ἀλλὰ νῦν
ἀπορῶν ὁ δῆμος ἐπιτρόπου καὶ γυμνὸς ὢν
τοῦτον τέως τὸν ἄνδρα περιεζώσατο.
ΕΡ. πῶς οὖν ξυνοίσει ταῦτ', ἐρωτᾷ, τῇ πόλει ;
ΤΡ. εὐβουλότεροι γενησόμεσθα. ΕΡ. τίνι τρόπῳ ;
ΤΡ. ὅτι τυγχάνει λυχνοποιὸς ὤν. πρὸ τοῦ μὲν οὖν
ἐψηλαφῶμεν ἐν σκότῳ τὰ πράγματα,
νυνὶ δ' ἅπαντα πρὸς λύχνον βουλεύσομεν.
ΕΡ. ὢ ὢ,
οἷά μ' ἐκέλευσεν ἀναπυθέσθαι σου. ΤΡ. τὰ τί ;
ΕΡ. πάμπολλα, καὶ τἀρχαῖ' ἃ κατέλιπεν τότε.
πρῶτον δ' ὅ τι πράττει Σοφοκλέης ἀνήρετο.
ΤΡ. εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν. ΕΡ. τὸ τί ;
ΤΡ. ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.
ΕΡ. Σιμωνίδης ; πῶς ; ΤΡ. ὅτι γέρων ὢν καὶ σαπρὸς
κέρδους ἕκατι κἂν ἐπὶ ῥιπὸς πλέοι.
ΕΡ. τί δαί ; Κρατῖνος ὁ σοφὸς ἔστιν ; ΤΡ. ἀπέθανεν,
ὅθ' οἱ Λάκωνες ἐνέβαλον. ΕΡ. τί παθών ; ΤΡ. ὅ τι ;
ὠρακιάσας· οὐ γὰρ ἐξηνέσχετο
ἰδὼν πίθον καταγνύμενον οἴνου πλέων.
χἄτερα πόσ' ἄττ' οἴει γεγενῆσθ' ἐν τῇ πόλει ;

ὥστ' οὐδέποτ', ὦ δέσποιν', ἀφησόμεσθά σου.
ΕΡ. ἴθι νυν, ἐπὶ τούτοις τὴν Ὀπώραν λάμβανε
γυναῖκα σαυτῷ τήνδε· κᾆτ' ἐν τοῖς ἀγροῖς
ταύτῃ ξυνοικῶν ἐκποιοῦ σαυτῷ βότρυς.
ἀλλ' ὡς τάχιστα τήνδε τὴν Θεωρίαν
ἀπάγαγε τῇ βουλῇ λαβών, ἥσπέρ ποτ' ἦν.
ΤΡ. ὦ μακαρία βουλὴ σὺ τῆς Θεωρίας,
ὅσον ῥοφήσει ζωμὸν ἡμερῶν τριῶν,
ὅσας δὲ κατέδει χόλικας ἐφθὰς καὶ κρέα.
ἀλλ', ὦ φίλ' Ἑρμῆ, χαῖρε πολλά. ΕΡ. καὶ σύ γε,
ὦνθρωπε, χαίρων ἄπιθι καὶ μέμνησό μου.
ΤΡ. ὦ κάνθαρ', οἴκαδ' οἴκαδ' ἀποπετώμεθα.
ΕΡ. οὐκ ἐνθάδ', ὦ τᾶν, ἔστι. ΤΡ. ποῖ γὰρ οἴχεται;
ΕΡ. ὑφ' ἅρματ' ἐλθὼν Ζηνὸς ἀστραπηφορεῖ.
ΤΡ. πόθεν οὖν ὁ τλήμων ἐνθάδ' ἕξει σιτία;
ΕΡ. τὴν τοῦ Γανυμήδους ἀμβροσίαν σιτήσεται.
ΤΡ. πῶς δῆτ' ἐγὼ καταβήσομαι; ΕΡ. θάρρει, καλῶς·
τῃδὶ παρ' αὐτὴν τὴν θεόν. ΤΡ. δεῦρ', ὦ κόραι,
ἕπεσθον ἅμ' ἐμοὶ θᾶττον, ὡς πολλοὶ πάνυ
ποθοῦντες ὑμᾶς ἀναμένουσ' ἑστηκότες.

ΧΟΡΟΣ.

ἀλλ' ἴθι χαίρων· ἡμεῖς δὲ τέως τάδε τὰ σκεύη
παραδόντες
τοῖς ἀκολούθοις δῶμεν σώζειν, ὡς εἰώθασι μάλιστα
περὶ τὰς σκηνὰς πλεῖστοι κλέπται κυπτάζειν καὶ
κακοποιεῖν. 731
ἀλλὰ φυλάττετε ταῦτ' ἀνδρείως· ἡμεῖς δ' αὖ τοῖσι
θεαταῖς,
ἣν ἔχομεν ὁδὸν λόγων εἴπωμεν, ὅσα τε νοῦς ἔχει·
Χρὴν μὲν τύπτειν τοὺς ῥαβδούχους, εἴ τις κω-
μῳδοποιητὴς

αὐτὸν ἐπῄνει πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀναπαίστοις.
εἰ δ' οὖν εἰκός τινα τιμῆσαι, θύγατερ Διὸς, ὅστις ἄριστος
κωμῳδοδιδάσκαλος ἀνθρώπων καὶ κλεινότατος γεγένηται,
ἄξιος εἶναί φησ' εὐλογίας μεγάλης ὁ διδάσκαλος ἡμῶν.
πρῶτον μὲν γὰρ τοὺς ἀντιπάλους μόνος ἀνθρώπων κατέπαυσεν
εἰς τὰ ῥάκια σκώπτοντας ἀεὶ καὶ τοῖς φθειρσὶν πολεμοῦντας·
τούς θ' Ἡρακλέας τοὺς μάττοντας, καὶ τοὺς πεινῶντας ἐκείνους
ἐξήλασ' ἀτιμώσας πρῶτος, καὶ τοὺς δούλους παρέλυσεν
τοὺς φεύγοντας κἀξαπατῶντας καὶ τυπτομένους ἐπίτηδες,
οὓς ἐξῆγον κλάοντας ἀεὶ, καὶ τούτους οὕνεκα τουδὶ,
ἵν' ὁ σύνδουλος σκώψας αὐτοῦ τὰς πληγὰς εἶτ' ἀνέροιτο,
ὦ κακόδαιμον, τί τὸ δέρμ' ἔπαθες; μῶν ὑστριχὶς εἰσέβαλέν σοι
εἰς τὰς πλευρὰς πολλῇ στρατιᾷ κἀδενδροτόμησε τὸ νῶτον;
τοιαῦτ' ἀφελὼν κακὰ καὶ φόρτον καὶ βωμολοχεύματ' ἀγεννῆ,
ἐποίησε τέχνην μεγάλην ἡμῖν κἀπύργωσ' οἰκοδομήσας
ἔπεσιν μεγάλοις καὶ διανοίαις καὶ σκώμμασιν οὐκ ἀγοραίοις,
οὐκ ἰδιώτας ἀνθρωπίσκους κωμῳδῶν οὐδὲ γυναῖκας,
ἀλλ' Ἡρακλέους ὀργήν τιν' ἔχων τοῖσι μεγίστοις ἐπεχείρει,

διαβὰς βυρσῶν ὀσμὰς δεινὰς κἀπειλὰς βορβοροθύμους.
καὶ πρῶτον μὲν μάχομαι πάντων αὐτῷ τῷ καρχαρόδοντι,
οὗ δεινόταται μὲν ἀπ' ὀφθαλμῶν Κύννης ἀκτῖνες ἔλαμπον,
ἑκατὸν δὲ κύκλῳ κεφαλαὶ κολάκων οἰμωξομένων ἐλιχμῶντο
περὶ τὴν κεφαλὴν, φωνὴν δ' εἶχεν χαράδρας ὄλεθρον τετοκυίας.
τοιοῦτον ἰδὼν τέρας οὐ κατέδεισ', ἀλλ' ὑπὲρ ὑμῶν πολεμίζων
ἀντεῖχον ἀεὶ καὶ τῶν ἄλλων νήσων. ὧν οὕνεκα νυνὶ
ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας εἶναι.
καὶ γὰρ πρότερον πράξας κατὰ νοῦν οὐχὶ παλαίστρας περινοστῶν
παῖδας ἐπείρων, ἀλλ' ἀράμενος τὴν σκευὴν εὐθὺς ἐχώρουν,
παῦρ' ἀνιάσας, πόλλ' εὐφράνας, πάντα παρασχὼν τὰ δέοντα.
πρὸς ταῦτα χρεὼν εἶναι μετ' ἐμοῦ
καὶ τοὺς ἄνδρας καὶ τοὺς παῖδας·
καὶ τοῖς φαλακροῖσι παραινοῦμεν
ξυσπουδάζειν περὶ τῆς νίκης.
πᾶς γάρ τις ἐρεῖ νικῶντος ἐμοῦ
κἀπὶ τραπέζῃ καὶ ξυμποσίοις,
φέρε τῷ φαλακρῷ, δὸς τῷ φαλακρῷ
τῶν τρωγαλίων, καὶ μὴ ἀφαίρει
γενναιοτάτου τῶν ποιητῶν
ἀνδρὸς τὸ μέτωπον ἔχοντος.
Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένη μετ' ἐμοῦ

τοῦ φιλου χόρευσον,
κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας
καὶ θαλίας μακάρων· σοὶ γὰρ τάδ' ἐξ ἀρχῆς μέλει·
ἦν δέ σε Καρκίνος ἐλθὼν
ἀντιβολῇ μετὰ τῶν παίδων χορεῦσαι,
μήθ' ὑπάκουε μήτ' ἔλ-
θῃς συνέριθος αὐτοῖς,
ἀλλὰ νόμιζε πάντας
ὄρτυγας οἰκογενεῖς, γυλιαύχενας ὀρχηστὰς
ναννοφυεῖς, σφυράδων ἀποκνίσματα, μηχανοδίφας.
καὶ γὰρ ἔφασχ' ὁ πατὴρ ὃ παρ' ἐλπίδας
εἶχε τὸ δρᾶμα γαλῆν τῆς
ἑσπέρας ἀπάγξαι.
τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων
τὸν σοφὸν ποιητὴν
ὑμνεῖν, ὅταν ἠρινὰ μὲν φωνῇ χελιδὼν
ἑζομένη κελαδῇ, χορὸν δὲ μὴ 'χῃ Μόρσιμος
μηδὲ Μελάνθιος οὗ δὴ
πικροτάτην ὄπα γηρύσαντος ἤκουσ',
ἡνίκα τῶν τραγῳδῶν
τὸν χορὸν εἶχον ἀδελ-
φός τε καὶ αὐτὸς, ἄμφω
Γοργόνες ὀψοφάγοι, βατιδοσκόποι, ἅρπυιαι,
γραοσόβαι, μιαροὶ, τραγομάσχαλοι, ἰχθυολῦμαι·
ὧν καταχρεμψαμένη μέγα καὶ πλατὺ
Μοῦσα θεὰ μετ' ἐμοῦ ξύμ-
παιζε τὴν ἑορτήν.

ΤΡΥΓΑΙΟΣ. ΟΙΚΕΤΗΣ. ΧΟΡΟΣ.

ΤΡ. ὡς χαλεπὸν ἐλθεῖν ἦν ἄρ' εὐθὺ τῶν θεῶν.
ἔγωγέ τοι πεπόνηκα κομιδῇ τὼ σκέλη.
μικροὶ δ' ὁρᾶν ἄνωθεν ἦστ'. ἔμοιγέ τοι
ἀπὸ τοὐρανοῦ 'φαίνεσθε κακοήθεις πάνυ,

ἐντευθενὶ δὲ πολύ τι κακοηθέστεροι.
ΟΙ. ὦ δέσποθ', ἥκεις; ΤΡ. ὡς ἐγὼ 'πυθόμην τινός.
ΟΙ. τί δ' ἔπαθες; ΤΡ. ἤλγουν τὼ σκέλη μακρὰν ὁδὸν διεληλυθώς. ΟΙ. ἴθι νυν, κάτειπέ μοι, ΤΡ. τὸ τί;
ΟΙ. ἄλλον τιν' εἶδες ἄνδρα κατὰ τὸν ἀέρα πλανώμενον πλὴν σαυτόν; ΤΡ. οὐκ, εἰ μή γέ που ψυχὰς δύ' ἢ τρεῖς διθυραμβοδιδασκάλων.
ΟΙ. τί δ' ἕδρων; ΤΡ. ξυνελέγοντ' ἀναβολὰς ποτώμεναι, τὰς εὐδιαεριαιθερινηχέτους τινάς.
ΟΙ. οὐκ ἦν ἄρ' οὐδ' ἃ λέγουσι κατὰ τὸν ἀέρα, ὡς ἀστέρες γιγνόμεθ', ὅταν τις ἀποθάνῃ;
ΤΡ. μάλιστα. ΟΙ. καὶ τίς ἐστιν ἀστὴρ νῦν ἐκεῖ;
ΤΡ. Ἴων ὁ Χῖος, ὅσπερ ἐποίησεν πάλαι ἐνθάδε τὸν Ἀοῖόν ποθ'· ὡς δ' ἦλθ', εὐθέως Ἀοῖον αὐτὸν πάντες ἐκάλουν ἀστέρα.
ΟΙ. τίνες γάρ εἰσ' οἱ διατρέχοντες ἀστέρες, οἳ καόμενοι θέουσιν; ΤΡ. ἀπὸ δείπνου τινὲς τῶν πλουσίων οὗτοι βαδίζουσ' ἀστέρων, ἱπνοὺς ἔχοντες, ἐν δὲ τοῖς ἱπνοῖσι πῦρ.
ἀλλ' εἴσαγ' ὡς τάχιστα ταυτηνὶ λαβὼν καὶ τὴν πύελον κατάκλυζε, καὶ θέρμαιν' ὕδωρ' στόρνυ τ' ἐμοὶ καὶ τῇδε κουρίδιον λέχος.
καὶ ταῦτα δράσας ἧκε δεῦρ' αὖθις πάλιν· ἐγὼ δ' ἀποδώσω τήνδε τῇ βουλῇ τέως.
ΟΙ. πόθεν δ' ἔλαβες ταύτα σύ; ΤΡ. πόθεν; ἐκ τοὐρανοῦ.
ΟΙ. ἄγε νυν ἴωμεν. εἰπέ μοι, δῶ καταφαγεῖν ταύτῃ τι; ΤΡ. μηδέν· οὐ γὰρ ἐθελήσει φαγεῖν οὔτ' ἄρτον οὔτε μᾶζαν, εἰωθυῖ' ἀεὶ παρὰ τοῖς θεοῖσιν ἀμβροσίαν λείχειν ἄνω.
ΟΙ. λείχειν ἄρ' αὐτῇ κἀνθάδε σκευαστέον.
ΧΟ. εὐδαιμονικῶς γ' ὁ πρεσ-
βύτης, ὅσα γ' ὧδ' ἰδεῖν, τὰ νῦν τάδε πράττει.

ΤΡ. τί δῆτ', ἐπειδὰν νυμφίον μ' ὁρᾶτε λαμπρὸν ὄντα;
ΧΟ. ζηλωτὸς ἔσει, γέρον,
αὖθις νέος ὢν πάλιν,
μύρῳ κατάλειπτος.
ΤΡ. οὔκουν δικαίως; ὅστις εἰς
ὄχημα κανθάρου 'πιβὰς
ἔσωσα τοὺς Ἕλληνας, ὥστ'
ἐν τοῖς ἀγροῖς
ἅπαντας ὄντας ἀσφαλῶς
πίνειν τε καὶ καθεύδειν.
ΟΙ. ὁ πλακοῦς πέπεπται, σησαμῆ ξυμπλάττεται,
καὶ τἄλλ' ἁπαξάπαντα· νυμφίου δὲ δεῖ.
ΤΡ. ἴθι νυν ἀποδῶμεν τήνδε τὴν Θεωρίαν
ἀνύσαντε τῇ βουλῇ τι ταυτηί. ΟΙ. τί φῄς;
αὕτη Θεωρία 'στὶν, ἣν ἡμεῖς ποτε
ΤΡ. σάφ' ἴσθι, καλήφθη γε μόλις.
ΟΙ. ὦ δέσποτα.
ΤΡ. εἶεν, τίς ἐσθ' ὑμῶν δίκαιος, τίς ποτε,
τίς διαφυλάξει τήνδε τῇ βουλῇ λαβών;
οὔπω λέγεθ' ὑμεῖς τίς ὁ φυλάξων; δεῦρο σύ·
καταθήσομαι γὰρ αὐτὸς εἰς μέσον σ' ἄγων.
ἄγε δὴ σὺ κατάθου πρῶτα τὰ σκεύη χαμαί.
βουλὴ, πρυτάνεις, ὁρᾶτε τὴν Θεωρίαν.
σκέψασθ' ὅσ' ὑμῖν ἀγαθὰ παραδώσω φέρων.
ἔπειτ' ἀγῶνα δ' εὐθὺς ἐξέσται ποιεῖν
ταύτην ἔχουσιν αὔριον καλὸν πάνυ.
τρίτῃ δὲ μετὰ ταῦθ' ἱπποδρομίαν ἄξετε,
ἵνα δὴ κέλης κέλητα παρακελητιεῖ,
ἅρματα δ' ἐπ' ἀλλήλοισιν ἀνατετραμμένα
φυσῶντα καὶ πνέοντα προσκινήσεται.
ἀλλ', ὦ πρυτάνεις, δέχεσθε τὴν Θεωρίαν.
θᾶσ' ὡς προθύμως ὁ πρύτανις παρεδέξατο.
ἀλλ' οὐκ ἂν, εἴ τι προῖκα προσαγαγεῖν σ' ἔδει·

ἀλλ' εὗρον ἄν σ' ὑπέχοντα τὴν ἐκεχειρίαν.
ΧΟ. ἦ χρηστὸς ἀνὴρ πολί-
ταις ἐστὶν ἅπασιν ὅσ-
τις γ' ἐστὶ τοιοῦτος.
ΤΡ. ὅταν τρυγᾶτ', εἴσεσθε πολλῷ μᾶλλον οἷός εἰμι.
ΧΟ. καὶ νῦν σύ γε δῆλος εἶ·
σωτὴρ γὰρ ἅπασιν ἀν-
θρώποις γεγένησαι.
ΤΡ. φήσεις γ', ἐπειδὰν ἐκπίῃς οἴνου νέου λεπαστήν.
ΧΟ. καὶ πλήν γε τῶν θεῶν ἀεί σ' ἡγησόμεσθα πρῶτον.
ΤΡ. πολλῶν γὰρ ὑμῖν ἄξιος
Τρυγαῖος ἀθμονεὺς ἐγὼ,
δεινῶν ἀπαλλάξας πόνων
τὸν δημότην
καὶ τὸν γεωργικὸν λεών,
Ὑπέρβολόν τε παύσας.
ΧΟ. ἄγε δὴ, τί νῷν ἐντευθενὶ ποιητέον;
ΤΡ. τί δ' ἄλλο γ' ἢ ταύτην χύτραις ἱδρυτέον;
ΧΟ. χύτραισιν, ὥσπερ μεμφόμενον Ἑρμήδιον;
ΤΡ. τί δαὶ δοκεῖ; βούλεσθε λαρινῷ βοΐ;
ΧΟ. βοΐ; μηδαμῶς, ἵνα μὴ βοηθεῖν σοι δέῃ.
ΤΡ. ἀλλ' ὑῒ παχείᾳ καὶ μεγάλῃ; ΧΟ. μὴ μή. ΤΡ. τιή;
ΧΟ. ἵνα μὴ γένηται Θεογένους ὑηνία.
ΤΡ. τῷ δὴ δοκεῖ σοι δῆτα τῶν λοιπῶν; ΧΟ. ὀΐ.
ΤΡ. ὀΐ; ΧΟ. ναὶ μὰ Δί'. ΤΡ. ἀλλὰ τοῦτό γ' ἔστ' Ἰωνικὸν
τὸ ῥῆμ'. ΧΟ. ἐπίτηδες, ἵν' ὅταν ἐν τῇκκλησίᾳ
ὡς χρὴ πολεμεῖν λέγῃ τις οἱ καθήμενοι
ὑπὸ τοῦ δέους λέγωσ' Ἰωνικῶς ὀΐ,
ΤΡ. εὖ τοι λέγεις. ΧΟ. καὶ τἄλλα γ' ὦσιν ἤπιοι.
ὥστ' ἐσόμεθ' ἀλλήλοισιν ἀμνοὶ τοὺς τρόπους
καὶ τοῖσι συμμάχοισι πρᾳότεροι πολύ.
ΤΡ. ἴθι νυν, ἄγ' ὡς τάχιστα τὸ πρόβατον λαβών·
ἐγὼ δὲ ποριῶ βωμὸν ἐφ' ὅτου θύσομεν.

ΧΟ. *ὡς πάνθ' ὅσ' ἂν θεὸς θέλῃ χἠ τύχη κατορθοῖ,*
χωρεῖ κατὰ νοῦν, ἕτερον δ' ἑτέρῳ
τούτων κατὰ καιρὸν ἀπαντᾷ.
ΤΡ. *ὡς ταῦτα δῆλά γ' ἔσθ'· ὁ γὰρ βωμὸς θύρασι καὶ δή.*
ΧΟ. *ἐπείγετε νῦν ἐν ὅσῳ*
σοβαρὰ θεόθεν κατέχει
πολέμου μετάτροπος αὔρα.
νῦν γὰρ δαίμων φανερῶς
ἐς ἀγαθὰ μεταβιβάζει.
ΤΡ. *τὸ κανοῦν πάρεστ' ὀλὰς ἔχον καὶ στέμμα καὶ μάχαιραν,*
καὶ πῦρ γε τουτὶ, κοὐδὲν ἴσχει πλὴν τὸ πρόβατον
ΧΟ. *οὐκοῦν ἁμιλλήσεσθον; ὡς* ⌊*ἡμᾶς.*
ἦν Χαῖρις ὑμᾶς ἴδῃ,
πρόσεισιν αὐλῶν ἄκλη-
τος, κᾆτα σάφ' οἶδ' ὅτι
φυσῶντι καὶ πονουμένῳ
προσδώσετε δήπου.
ΤΡ. *ἄγε δὴ, τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα*
περίιθι τὸν βωμὸν ταχέως ἐπιδέξια.
ΟΙ. *ἰδού· λέγοις ἂν ἄλλο· περιελήλυθα.*
ΤΡ. *φέρε δὴ, τὸ δαλίον τόδ' ἐμβάψω λαβών.*
σείου σὺ ταχέως· σὺ δὲ πρότεινε τῶν ὀλῶν,
καὐτός τε χερνίπτου, παραδοὺς ταύτην ἐμοὶ,
καὶ τοῖς θεαταῖς ῥῖπτε τῶν κριθῶν. ΟΙ. *ἰδού.*
ΤΡ. *ἔδωκας ἤδη;* ΟΙ. *νὴ τὸν Ἑρμῆν, ὥστε γε*
τούτων ὅσοιπέρ εἰσι τῶν θεωμένων
οὐκ ἔστιν οὐδεὶς ὅστις οὐ κριθὴν ἔχει
ΤΡ. *οὐχ αἱ γυναῖκές γ' ἔλαβον.* ΟΙ. *ἀλλ' εἰς ἑσπέραν*
δώσουσιν αὐτοῖς ἄνδρες. ΤΡ. *ἀλλ' εὐχώμεθα.*
τίς τῇδε; ποῦ ποτ' εἰσὶ πολλοὶ κἀγαθοί;
ΟΙ. *τοισδὶ φέρε δῶ· πολλοὶ γάρ εἰσι κἀγαθοί.*
ΤΡ. *τούτους ἀγαθοὺς ἐνόμισας;* ΟΙ. *οὐ γὰρ, οἵτινες*
ἡμῶν καταχεόντων ὕδωρ τοσουτονὶ

ἐς ταὐτὸ τοῦθ' ἑστᾶσ' ἰόντες χωρίον;
ΤΡ. ἀλλ' ὡς τάχιστ' εὐχώμεθ', εὐχώμεσθα δή.
ὦ σεμνοτάτη βασίλεια θεὰ,
πότνι' Εἰρήνη,
δέσποινα χορῶν, δέσποινα γάμων,
δέξαι θυσίαν τὴν ἡμετέραν.
ΟΙ. δέξαι δῆτ', ὦ πολυτιμήτη,
νὴ Δία, καὶ μὴ ποίει γ' ἅπερ αἱ
μοιχευόμεναι δρῶσι γυναῖκες.
καὶ γὰρ ἐκεῖναι παρακλίνασαι
τῆς αὐλείας παρακύπτουσιν·
κἄν τις προσέχῃ τὸν νοῦν αὐταῖς,
ἀναχωροῦσιν·
κᾆτ' ἢν ἀπίῃ, παρακύπτουσιν.
τούτων σὺ ποίει μηδὲν ἔθ' ἡμᾶς.
ΤΡ. μὰ Δί', ἀλλ' ἀπόφηνον ὅλην σαυτὴν
γενναιοπρεπῶς τοῖσιν ἐρασταῖς
ἡμῖν. οἵ σου τρυχόμεθ' ἤδη
τρία καὶ δέκ' ἔτη.
λῦσον δὲ μάχας καὶ κορκορυγάς,
ἵνα Λυσιμάχην σε καλῶμεν.
παῦσον δ' ἡμῶν τὰς ὑπονοίας
τὰς περικόμψους,
αἷς στωμυλλόμεθ' εἰς ἀλλήλους·
μῖξον δ' ἡμᾶς τοὺς Ἕλληνας
πάλιν ἐξ ἀρχῆς
φιλίας χυλῷ, καὶ συγγνώμῃ
τινὶ πραοτέρᾳ κέρασον τὸν νοῦν·
καὶ τὴν ἀγορὰν ἡμῖν ἀγαθῶν
ἐμπλησθῆναι μεγάλων, σκορόδων,
σικύων πρῴων, μήλων, ῥοιῶν,
δούλοισι χλανισκιδίων μικρῶν·
κἀκ Βοιωτῶν γε φέροντας ἰδεῖν

χῆνας, νήττας, φάττας, τροχίλους·
καὶ Κωπάδων ἐλθεῖν σπυρίδας,
καὶ περὶ ταύτας ἡμᾶς ἀθρόους
ὀψωνοῦντας τυρβάζεσθαι
Μορύχῳ, Τελέᾳ, Γλαυκέτῃ, ἄλλοις
τένθαις πολλοῖς· κᾆτα Μελάνθιον
ἥκειν ὕστερον εἰς τὴν ἀγορὰν
τὰς δὲ πεπρᾶσθαι, τὸν δ' ὀτοτύζειν,
εἶτα μονῳδεῖν ἐκ Μηδείας,
ὀλόμαν ὀλόμαν, ἀποχηρωθεὶς
τᾶς ἐν τεύτλοισι λοχευομένας·
τοὺς δ' ἀνθρώπους ἐπιχαίρειν.
ταῦτ', ὦ πολυτίμητ', εὐχομένοις ἡμῖν δίδου.
ΟΙ. λαβὲ τὴν μάχαιραν· εἶθ' ὅπως μαγειρικῶς
σφάξεις τὸν οἶν. ΤΡ. ἀλλ' οὐ θέμις. ΤΡ. τιὴ τί δή;
ΤΡ. οὐχ ἥδεται δήπουθεν Εἰρήνη σφαγαῖς,
οὐδ' αἱματοῦται βωμός. ἀλλ' εἴσω φέρων
θύσας τὰ μηρί' ἐξελὼν δεῦρ' ἔκφερε,
χοὕτω τὸ πρόβατον τῷ χορηγῷ σώζεται.
ΧΟ, σέ τοι θύρασι χρὴ * * μένοντα τοίνυν
σχίζας δευρὶ τιθέναι ταχέως
τά τε πρόσφορα πάντ' ἐπὶ τούτοις.
ΤΡ. οὐκοῦν δοκῶ σοι μαντικῶς τὸ φρύγανον τίθεσθαι;
ΧΟ. πῶς δ' οὐχί; τί γάρ σε πέφευγ'
ὅσα χρὴ σοφὸν ἄνδρα; τί δ' οὐ
σὺ φρονεῖς, ὁπόσα χρεῶν τὸν
σοφῇ * * δόκιμον
φρενὶ πορίμῳ τε τόλμῃ;
ΤΡ. ἡ σχίζα γοῦν ἐνημμένη τὸν Στιλβίδην πιέζει,
καὶ τὴν τράπεζαν οἴσομαι, καὶ παιδὸς οὐ δεήσει.
ΧΟ. τίς οὖν ἂν οὐκ ἐπαινέσει-
εν ἄνδρα τοιοῦτον, ὅσ-
τις πόλλ' ἀνατλὰς ἔσω-

σε τὴν ἱερὰν πόλιν;
ὥστ' οὐχὶ μὴ παύσει ποτ' ὢν
ζηλωτὸς ἅπασιν.
ΟΙ. ταυτὶ δέδραται. τίθεσο τὼ μηρὼ λαβών.
ἐγὼ δ' ἐπὶ σπλάγχν' εἶμι καὶ θυλήματα.
ΤΡ. ἐμοὶ μελήσει ταῦτά γ'· ἀλλ' ἥκειν ἐχρῆν.
ΟΙ. ἰδοὺ, πάρειμι. μῶν ἐπισχεῖν σοι δοκῶ;
ΤΡ. ὄπτα καλῶς νυν αὐτά· καὶ γὰρ οὑτοσὶ
προσέρχεται δάφνῃ τις ἐστεφανωμένος.
τίς ἄρα ποτ' ἐστίν; ΟΙ. ὡς ἀλαζὼν φαίνεται·
μάντις τίς ἐστιν. ΤΡ. οὐ μὰ Δί', ἀλλ' Ἱεροκλέης.
ΟΙ. οὗτός γέ πού 'σθ' ὁ χρησμολόγος οὑξ Ὠρεοῦ.
τί ποτ' ἄρα λέξει; ΤΡ. δῆλός ἐσθ' οὗτός γ' ὅτι
ἐναντιώσεταί τι ταῖς διαλλαγαῖς.
ΟΙ. οὐκ, ἀλλὰ κατὰ τὴν κνῖσαν εἰσελήλυθεν.
ΤΡ. μή νυν ὁρᾶν δοκῶμεν αὐτόν. ΟΙ. εὖ λέγεις.

ΙΕΡΟΚΛΗΣ.

τίς ἡ θυσία ποθ' αὑτηὶ καὶ τῷ θεῶν;
ΤΡ. ὄπτα σὺ σιγῇ, κἄπαγ' ἀπὸ τῆς ὀσφύος.
ΙΕ. ὅτῳ δὲ θύετ' οὐ φράσεθ';
ΤΡ. ἡ κέρκος ποιεῖ
καλῶς. ΟΙ. καλῶς δῆτ', ὦ πότνι' Εἰρήνη φίλη.
ΙΕ. ἄγε νυν ἀπάρχου, κᾆτα δὸς τἀπάργματα.
ΤΡ. ὀπτᾶν ἄμεινον πρῶνον. ΙΕ. ἀλλὰ ταυταγὶ
ἤδη 'στὶν ὀπτά. ΤΡ. πολλὰ πράττεις, ὅστις εἶ.
κατάτεμνε. ποῦ τράπεζα; τὴν σπονδὴν φέρε.
ΙΕ. ἡ γλῶττα χωρὶς τέμνεται. ΤΡ. μεμνήμεθα.
ἀλλ οἶσθ' ὃ δρᾶσον; ΙΕ. ἢν φράσῃς. ΤΡ. μὴ διαλέγου
νῷν μηδέν· Εἰρήνῃ γὰρ ἱερὰ θύομεν.
ΙΕ. ὦ μέλεοι θνητοὶ καὶ νήπιοι, ΤΡ. ἐς κεφαλὴν σοί.
ΙΕ. οἵτινες ἀφραδίῃσι θεῶν νόον οὐκ ἀΐοντες
συνθήκας πεποίησθ' ἄνδρες χαροποῖσι πιθήκοις,

ΤΡ. *αἰβοῖ βοῖ.* ΙΕ. *τί γελᾷς;* ΤΡ. *ἥσθην χαροποῖσιπιθήκοις.*
καὶ κέπφοι τρήρωνες ἀλωπεκιδεῦσι πέπεισθε,
ὧν δόλιαι ψυχαὶ, δόλιαι φρένες. ΤΡ. *εἴθε σου εἶναι*
ὄφελεν, ὧλαζὼν, οὑτωσὶ θερμὸς ὁ πλεύμων.
ΙΕ. *εἰ γὰρ μὴ Νύμφαι γε θεαὶ Βάκιν ἐξαπάτασκον,*
μηδὲ Βάκις θνητοὺς, μηδ' αὖ Νύμφαι Βάκιν αὐτὸν,
ΤΡ. *ἐξώλης ἀπόλοι', εἰ μὴ παύσαιο βακίζων.*
ΙΕ. *οὔπω θέσφατον ἦν Εἰρήνης δέσμ' ἀναλῦσαι,*
ἀλλὰ τόδε πρότερον ΤΡ. *τοῖς ἁλσί γε παστέα ταυτί.*
ΙΕ. *οὐ γάρ πω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν,*
φυλόπιδος λῆξαι, πρίν κεν λύκος οἶν ὑμεναιοῖ.
ΤΡ. *καὶ πῶς, ὦ κατάρατε, λύκος ποτ' ἂν οἶν ὑμεναιοῖ;*
ΙΕ. *ὡς ἡ σφονδύλη φεύγουσα πονηρότατον βδεῖ,*
χἠ κὠδων ἀκαλανθὶς ἐπειγομένη τυφλὰ τίκτει,
τουτάκις οὔπω χρῆν τὴν εἰρήνην πεποιῆσθαι.
ΤΡ. *ἀλλὰ τί χρῆν ἡμᾶς; οὐ παύσασθαι πολεμοῦντας,*
ἢ διακαυνιάσαι πότεροι κλαυσούμεθα μεῖζον,
ἐξὸν σπεισαμένοις κοινῇ τῆς Ἑλλάδος ἄρχειν;
ΙΕ. *οὔποτε ποιήσεις τον καρκίνον ὀρθὰ βαδίζειν.*
ΤΡ. *οὔποτε δειπνήσεις ἔτι τοῦ λοιποῦ 'ν πρυτανείῳ,*
οὐδ' ἐπὶ τῷ πραχθέντι ποιήσεις ὕστερον οὐδέν.
ΙΕ. *οὐδέποτ' ἂν θείης λεῖον τὸν τραχὺν ἐχῖνον.*
ΤΡ. *ἆρα φενακίζων ποτ' Ἀθηναίους ἔτι παύσει;*
ΙΕ. *ποῖον γὰρ κατὰ χρησμὸν ἐκαύσατε μῆρα θεοῖσιν;*
ΤΡ. *ὅνπερ κάλλιστον δήπου πεποίηκεν Ὅμηρος·*
ὡς οἱ μὲν νέφος ἐχθρὸν ἀπωσάμενοι πολέμοιο
Εἰρήνην εἵλοντο καὶ ἱδρύσανθ' ἱερείῳ.
αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχν' ἐπάσαντο,
ἔσπενδον δεπάεσσιν· ἐγὼ δ' ὁδὸν ἡγεμόνευον·
χρησμολόγῳ δ' οὐδεὶς ἐδίδου κώθωνα φαεινόν.
ΙΕ. *οὐ μετέχω τούτων· οὐ γὰρ ταῦτ' εἶπε Σίβυλλα.*
ΤΡ. *ἀλλ' ὁ σοφός τοι νὴ Δί' Ὅμηρος δεξιὸν εἶπεν·*
ἀφρήτωρ, ἀθέμιστος, ἀνέστιός ἐστιν ἐκεῖνος,

ὃς πολέμου ἔραται ἐπιδημίου ὀκρυόεντος.
ΙΕ. φράζεο δὴ, μή πώς σε δόλῳ φρένας ἐξαπατήσας
ἰκτῖνος μάρψῃ. ΤΡ. τουτὶ μέντοι σὺ φυλάττου,
ὡς οὗτος φοβερὸς τοῖς σπλάγχνοις ἐστὶν ὁ χρησμός.
ἔγχει δὴ σπονδὴν καὶ τῶν σπλάγχνων φέρε δευρί.
ΙΕ. ἀλλ' εἰ ταῦτα δοκεῖ, κἀγὼ 'μαυτῷ βαλανεύσω.
ΤΡ. σπονδὴ σπονδή.
ΙΕ. ἔγχει δὴ κἀμοὶ καὶ σπλάγχνων μοῖραν ὄρεξον.
ΤΡ. ἀλλ' οὔπω τοῦτ' ἐστὶ φίλον μακάρεσσι θεοῖσιν·
ἀλλὰ τόδε πρότερον, σπένδειν ἡμᾶς, σὲ δ' ἀπελθεῖν.
ὦ πότνι' Εἰρήνη, παράμεινον τὸν βίον ἡμῖν.
ΙΕ. πρόσφερε τὴν γλῶτταν.
ΤΡ. σὺ δὲ τὴν σαυτοῦ γ' ἀπένεγκον.
ΙΕ. σπονδή. ΤΡ. καὶ ταυτὶ μετὰ τῆς σπονδῆς λαβὲ
θᾶττον.
ΙΕ. οὐδεὶς προσδώσει μοι σπλάγχνων; ΤΡ. οὐ γὰρ οἷόν τε
ἡμῖν προσδιδόναι, πρίν κεν λύκος οἶν ὑμεναιοῖ.
ΙΕ. ναὶ πρὸς τῶν γονάτων. ΤΡ. ἄλλως, ὦ τᾶν, ἱκετεύεις·
οὐ γὰρ ποιήσεις λεῖον τὸν τραχὺν ἐχῖνον.
ἄγε δὴ, θεαταὶ δεῦρο συσπλαγχνεύετε
μετὰ νῷν. ΙΕ. τί ἐγὼ δέ; ΤΡ. τὴν Σίβυλλαν ἔσθιε.
ΙΕ. οὔ τοι μὰ τὴν Γῆν ταῦτα κατέδεσθον μόνω,
ἀλλ' ἁρπάσομαι σφῷν αὐτά· κεῖται δ' ἐν μέσῳ.
ΤΡ. ὦ παῖε παῖε τὸν Βάκιν. ΙΕ. μαρτύρομαι.
ΤΡ. κἄγωγ', ὅτι τένθης εἶ σὺ κἀλαζὼν ἀνήρ.
παῖ' αὐτὸν ἐπέχων τῷ ξύλῳ τὸν ἀλαζόνα.
ΟΙ. σὺ μὲν οὖν· ἐγὼ δὲ τουτονὶ τῶν κωδίων,
ἁλάμβαν' αὐτὸς ἐξαπατῶν, ἐκβολβιῶ.
οὐ καταβαλεῖς τὰ κώδι', ὦ θυηπόλε;
ἤκουσας; ὁ κόραξ οἷος ἦλθ' ἐξ Ὠρεοῦ.
οὐκ ἀποπετήσει θᾶττον εἰς Ἐλύμνιον;

ΧΘΡΟΣ.

ἥδομαι γ', ἥδομαι

κράνους ἀπηλλαγμένος
τυροῦ τε καὶ κρομμύων.
οὐ γὰρ φιληδῶ μάχαις,
ἀλλὰ πρὸς πῦρ διέλ-
κων μετ' ἀνδρῶν ἑταί-
ρων φίλων, ἐκκέας
τῶν ξύλων ἅττ' ἂν ᾖ
δανότατα τοῦ θέρους
ἐκπεπρισμένα,
κἀνθρακίζων τούρεβίνθου,
τήν τε φηγόν ἐμπυρεύων,
χἅμα τὴν Θρᾷτταν κυνῶν,
τῆς γυναικὸς λουμένης.
οὐ γὰρ ἔσθ' ἥδιον ἢ τυχεῖν μὲν ἤδη 'σπαρμένα,
τὸν θεὸν δ' ἐπιψακάζειν, καί τιν' εἰπεῖν γείτονα,
εἰπέ μοι, τί τηνικαῦτα δρῶμεν, ὦ Κωμαρχίδη;
ἐμπιεῖν ἔμοιγ' ἀρέσκει, τοῦ θεοῦ δρῶντος καλῶς.
ἀλλ' ἄφευε τῶν φασήλων, ὦ γύναι, τρεῖς χοίνικας,
τῶν τε πυρῶν μῖξον αὐτοῖς, τῶν τε σύκων ἔξελε,
τόν τε Μανῆν ἡ Σύρα βωστρησάτω 'κ τοῦ χωρίου.
οὐ γὰρ οἷόν τ' ἐστὶ πάντως οἰναρίζειν τήμερον
οὐδὲ τυντλάζειν, ἐπειδὴ παρδακὸν τὸ χωρίον·
κἀξ ἐμοῦ δ' ἐνεγκάτω τις τὴν κίχλην καὶ τὼ σπίνω·
ἦν δὲ καὶ πυός τις ἔνδον καὶ λαγῷα τέτταρα,
εἴ τι μὴ 'ξήνεγκεν αὐτῶν ἡ γαλῆ τῆς ἑσπέρας·
ἐψόφει γοῦν ἔνδον οὐκ οἶδ' ἅττα κἀκυδοιδόπα·
ὧν ἔνεγκ', ὦ παῖ, τρί' ἡμῖν, ἓν δὲ δοῦναι τῷ πατρί·
μυρρίνας τ' αἴτησον ἐξ Αἰσχυνάδου τῶν καρπίμων·
χἅμα τῆς αὐτῆς ὁδοῦ Χαρινάδην τις βωσάτω,
ὡς ἂν ἐμπίῃ μεθ' ἡμῶν,
εὖ ποιοῦντος κὠφελοῦντος
τοῦ θεοῦ τἀρώματα.
ἡνίκ' ἂν δ' ἀχέτας

ᾄδῃ τὸν ἡδὺν νόμον,
διασκοπῶν ἥδομαι
τὰς Λημνίας ἀμπέλους,
εἰ πεπαίνουσιν ἤ-
δη· τὸ γὰρ φῖτυ πρῷ-
ον φύει· τόν τε φή-
ληχ' ὁρῶν οἰδάνοντ'·
εἶθ' ὁπόταν ᾖ πέπων,
ἐσθίω κἀπέχω,
χἄμα φήμ', Ὧραι φίλαι· καὶ
τοῦ θύμου τρίβων κυκῶμαι·
κᾆτα γίγνομαι παχὺς
τηνικαῦτα τοῦ θέρους
μᾶλλον ἢ θεοῖσιν ἐχθρὸν ταξίαρχον προσβλέπων,
τρεῖς λόφους ἔχοντα καὶ φοινικίδ' ὀξεῖαν πάνυ,
ἣν ἐκεῖνός φησιν εἶναι βάμμα Σαρδιανικόν·
ἣν δέ που δέῃ μάχεσθ' ἔχοντα τὴν φοινικίδα,
τηνικαῦτ' αὐτὸς βέβαπται βάμμα Κυζικηνικόν·
κᾆτα φεύγει πρῶτος, ὥσπερ ξουθὸς ἱππαλεκτρυὼν
τοὺς λόφους σείων· ἐγὼ δ' ἕστηκα λινοπτώμενος.
ἡνίκ' ἂν δ' οἴκοι γένωνται, δρῶσιν οὐκ ἀνασχετὰ,
τοὺς μὲν ἐγγράφοντες ἡμῶν, τοὺς δ' ἄνω τε καὶ κάτω
ἐξαλείφοντες δὶς ἢ τρίς. αὔριον δ' ἔσθ' ἡ 'ξοδος·
τῷ δὲ σιτί' οὐκ ἐώνητ'· οὐ γὰρ ᾔδειν ἐξιών·
εἶτα προστὰς πρὸς τὸν ἀνδριάντα τὸν Πανδίονος,
εἶδεν αὐτὸν, κἀπορῶν θεῖ τῷ κακῷ βλέπων ὀπόν.
ταῦτα δ' ἡμᾶς τοὺς ἀγροίκους δρῶσι, τοὺς δ' ἐξ
ἄστεως
ἧττον, οἱ θεοῖσιν οὗτοι κἀνδράσιν ῥιψάσπιδες.
ὧν ἔτ' εὐθύνας ἐμοὶ δώσουσιν, ἢν θεὸς θέλῃ.
πολλὰ γὰρ δή μ' ἠδίκησαν,
ὄντες οἴκοι μὲν λέοντες,
ἐν μάχῃ δ' ἀλώπεκες.

ΤΡΥΓΑΙΟΣ.

ἰοὺ ἰού.
ὅσον τὸ χρῆμ' ἐπὶ δεῖπνον ἦλθ' ἐς τοὺς γάμους.
ἔχ', ἀποκάθαιρε τὰς τραπέζας ταυτηί·
πάντως γὰρ οὐδὲν ὄφελός ἐστ' αὐτῆς ἔτι.
ἔπειτ' ἐπείσφερε τοὺς ἀμύλους καὶ τὰς κίχλας
καὶ τῶν λαγῴων πολλὰ καὶ τοὺς κολλάβους.

ΔΡΕΠΑΝΟΥΡΓΟΣ.

ποῦ ποῦ Τρυγαῖός ἐστιν; ΤΡ. ἀναβράττω κίχλας.
ΔΡ. ὦ φίλτατ', ὦ Τρυγαῖ', ὅσ' ἡμᾶς τἀγαθὰ
δέδρακας, εἰρήνην ποιήσας· ὡς πρὸ τοῦ
οὐδεὶς ἐπρίατ' ἂν δρέπανον οὐδὲ κολλύβου,
νυνὶ δὲ πεντήκοντα δραχμῶν ἐμπολῶ·
ὁδὶ δὲ τριδράχμους τοὺς κάδους εἰς τοὺς ἀγρούς.
ἀλλ', ὦ Τρυγαῖε, τῶν δρεπάνων τε λάμβανε
καὶ τῶνδ' ὅ τι βούλει προῖκα· καὶ ταυτὶ δέχου.
ἀφ' ὧν γὰρ ἀπεδόμεσθα κἀκερδάναμεν
τὰ δῶρα ταυτί σοι φέρομεν εἰς τοὺς γάμους.
ΤΡ. ἴθι νυν, καταθέμενοι παρ' ἐμοὶ ταῦτ' εἴσιτε
ἐπὶ δεῖπνον ὡς τάχιστα· καὶ γὰρ οὑτοσὶ
ὅπλων κάπηλος ἀχθόμενος προσέρχεται.

ΟΠΛΩΝ ΚΑΠΗΛΟΣ.

οἴμ' ὡς προθέλυμνόν μ', ὦ Τρυγαῖ', ἀπώλεσας.
ΤΡ. τί δ' ἔστιν, ὦ κακόδαιμον; οὔ τί που λοφᾷς;
ΟΠ. ἀπώλεσάς μου τὴν τέχνην καὶ τὸν βίον,
καὶ τουτουὶ καὶ τοῦ δορυξοῦ 'κεινουί.
ΤΡ. τί δῆτα τουτοινὶ καταθῶ σοι τοῖν λόφοιν;
ΟΠ. αὐτὸς σὺ τί δίδως; ΤΡ. ὅ τι δίδωμ'; αἰσχύνομαι.
ὅμως δ' ὅτι τὸ σφήκωμ' ἔχει πόνον πολὺν,
δοίην ἂν αὐτοῖν ἰσχάδων τρεῖς χοίνικας,
ἵν' ἀποκαθαίρω τὴν τράπεζαν τουτῳί.

ΟΠ. ἔνεγκε τοίνυν εἰσιὼν τὰς ἰσχάδας·
κρεῖττον γὰρ, ὦ τᾶν, ἐστὶν ἢ μηδὲν λαβεῖν.
ΤΡ. ἀπόφερ' ἀπόφερ' ἐς κόρακας ἀπὸ τῆς οἰκίας.
τριχορρυεῖτον, οὐδέν ἐστον τὼ λόφω.
οὐκ ἂν πριαίμην οὐδ' ἂν ἰσχάδος μιᾶς.
ΟΠ. τί δαὶ δεκάμνῳ τῷδε θώρακος κύτει
ἐνημμένῳ κάλλιστα χρήσομοι τάλας;
ΤΡ. οὗτος μὲν οὐ μή σοι ποιήσει ζημίαν.
ἀλλ' αἶρέ μοι τοῦτόν γε τῆς ἰσωνίας.
ΟΠ. ἴθι δὴ, 'ξένεγκε τἀργύριον. ΤΡ. ἀλλ'. ὦγαθὲ,
θλίβει τὸν ὦμον. ἀπόφερ', οὐκ ὠνήσομαι.
ΟΠ. τί δ' ἆρα τῇ σάλπιγγι τῇδε χρήσομαι,
ἣν ἐπριάμην δραχμῶν ποθ' ἑξήκοντ' ἐγώ;
ΤΡ. μόλυβδον εἰς τουτὶ τὸ κοῖλον ἐγχέας,
ἔπειτ' ἄνωθεν ῥάβδον ἐνθεὶς ὑπόμακρον,
γενήσεταί σοι τῶν κατακτῶν κοττάβων.
ΟΠ. οἴμοι καταγελᾷς. ΤΡ. ἀλλ' ἕτερον παραινέσω.
τὸν μὲν μόλυβδον, ὥσπερ εἶπον, ἔγχεον,
ἐντευθενὶ δὲ σπαρτίοις ἠρτημένην
πλάστιγγα πρόσθες, καὐτό σοι γενήσεται
τὰ σῦκ' ἐν ἀγρῷ τοῖς οἰκέταισιν ἱστάναι.
ΟΠ. ὦ δυσκάθαρτε δαῖμον, ὥς μ' ἀπώλεσας,
ὅτ' ἀντέδωκά γ' ἀντὶ τῶνδε μνᾶν ποτέ·
καὶ νῦν τί δράσω; τίς γὰρ αὖτ' ὠνήσεται;
ΤΡ. πώλει βαδίζων αὐτὰ τοῖς Αἰγυπτίοις·
ἔστιν γὰρ ἐπιτήδεια συρμαίαν μετρεῖν.
ΟΠ. οἴμ', ὦ κρανοποί', ὡς ἀθλίως πεπράγαμεν.
ΤΡ. οὗτος μὲν οὐ πέπονθεν οὐδέν.
ΟΠ. ἀλλὰ τί
ἔτ' ἐστὶ τοῖσι κράνεσιν ὅ τι τις χρήσεται;
ΤΡ. ἐὰν τοιαυτασὶ μάθῃ λαβὰς ποιεῖν,
ἄμεινον ἢ νῦν αὖτ' ἀποδώσεται πολύ.
ΟΠ. ἀπιωμεν, ὦ δορυξέ·

ΤΡ. μηδαμῶς γ', ἐπεὶ
τούτῳ γ' ἐγὼ τὰ δόρατα ταῦτ' ὠνήσομαι.
ΟΠ. πόσον δίδως δῆτ';
ΤΡ. εἰ διαπρισθεῖεν διχα,
λάβοιμ' ἂν αὖτ' ἐς χάρακας, ἑκατὸν τῆς δραχμῆς.
ΟΠ. ὑβριζόμεθα. χωρῶμεν, ὦ τᾶν, ἐκποδών.
ΤΡ. νὴ τὸν Δί', ὡς τὰ παιδί' ἤδη 'ξέρχεται
μινυριζόμενα τὰ τῶν ἐπικλήτων δεῦρ', ἵνα
ἄττ' ἄσεται προαναβάληταί μοι δοκεῖ.
ἀλλ' ὅ τι περ ᾄδειν ἐπινοεῖς ὦ παιδίον,
αὐτοῦ παρ' ἐμὲ στὰν πρότερον ἀναβαλοῦ 'νθαδί.

ΠΑΙΣ ΛΑΜΑΧΟΥ.

Νῦν αὖθ' ὁπλοτέρων ἀνδρῶν ἀρχώμεθα
ΤΡ. παῦσαι
ὁπλοτέρους ᾀδων, καὶ ταῦτ', ὦ τρισκακόδαιμον,
εἰρήνης γ' οὔσης· ἀμαθές γ' εἶ καὶ κατάρατον.
ΠΑ. Λ. Οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
σύν ῥ' ἔβαλον ῥινούς τε καὶ ἀσπίδας ὀμφαλοέσσας.
ΤΡ. ἀσπίδας; οὐ παύσει μεμνημένος ἀσπίδος ἡμῖν;
ΠΑ. Λ. Ἔνθα δ' ἄμ' οἰμωγή τε καὶ εὐχωλὴ πέλεν ἀνδρῶν·
ΤΡ. ἀνδρῶν οἰμωγή; κλαύσει νὴ τὸν Διόνυσον
οἰμωγὰς ᾄδων, καὶ ταύτας ὀμφαλοέσσας.
ΠΑ. Α. ἀλλὰ τί δῆτ' ᾄδω; σὺ γὰρ εἰπέ μοι οἵστισι χαίρεις.
ΤΡ. Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καὶ τὰ τοιαυτί.
Ἄριστον προτίθεντο καὶ ἄτθ' ἥδιστα πάσασθαι.
ΠΑ. Λ. Ὡς οἱ μὲν δαίνυντο βοῶν κρέα, καὐχένας ἵππων
ἔκλυον ἱδρώοντας, ἐπεὶ πολέμου ἐκόρεσθεν.
ΤΡ. εἶεν· ἐκόρεσθεν τοῦ πολέμου κᾆτ' ἤσθιον.
ταῦτ' ᾆδε, ταῦθ', ὡς ἤσθιον κεκορημένοι.
ΠΑ. Λ. Θωρήσσοντ' ἄρ' ἔπειτα πεπαυμένοι,
ΤΡ. ἄσμενοι, οἶμαι.
ΠΑ. Λ. πύργων δ' ἐξεχέοντο, βοὴ δ' ἄσβεστος ὀρώρει.

ΤΡ. *κάκιστ' ἀπόλοιο, παιδάριον, αὐταῖς μάχαις·*
οὐδὲν γὰρ ᾄδεις πλὴν πολέμους. τοῦ καί ποτ' εἶ;
ΠΑ. Α. *ἐγώ;* ΤΡ. *σὺ μέντοι νὴ Δί'.* ΠΑ. Α. *υἱὸς Λαμάχου.*
ΤΡ. *αἰβοῖ·*
ἦ γὰρ ἐγὼ θαύμαζον ἀκούων, εἰ σὺ μὴ εἴης
ἀνδρὸς βουλομάχου καὶ κλαυσιμάχου τινὸς υἱός.
ἄπερρε καὶ τοῖς λογχοφόροισιν ᾇδ' ἰών.
ποῦ μοι τὸ τοῦ Κλεωνύμου 'στὶ παιδίον;
ᾇσον πρὶν εἰσιέναι τι· σὺ γὰρ εὖ οἶδ' ὅτι
οὐ πράγματ' ᾄσει· σώφρονος γὰρ εἶ πατρός.

ΠΑΙΣ ΚΛΕΩΝΥΜΟΥ.

Ἀσπίδι μὲν Σαΐων τις ἀγάλλεται, ἣν παρὰ θάμνῳ
ἔντος ἀμώμητον κάλλιπον οὐκ ἐθέλων.
ΤΡ. *εἰπέ μοι, ὦ πόσθων, εἰς τὸν σαυτοῦ πατέρ' ᾄδεις;*
ΠΑ. Κ. *Ψυχὴν δ' ἐξεσάωσα,* ΤΡ. *κατῄσχυνας δὲ τοκῆας.*
ἀλλ' εἰσίωμεν. εὖ γὰρ οἶδ' ἐγὼ σαφῶς
ὅτι ταῦθ' ὅσ' ἦσας ἄρτι περὶ τῆς ἀσπίδος
οὐ μὴ 'πιλάθῃ ποτ', ὢν ἐκείνου τοῦ πατρός.
ὑμῶν τὸ λοιπὸν ἔργον ἤδη 'νταῦθα τῶν μενόντων
φλᾶν ταῦτα πάντα καὶ σποδεῖν, καὶ μὴ κενὰς παρέλ-
ἀλλ' ἀνδρικῶς ἐμβάλλετον, [κειν.
καὶ σμώχετ' ἀμφοῖν ταῖν γνάθοιν· οὐδὲν γὰρ, ὦ
πονηροὶ,
λευκῶν ὀδόντων ἔργον ἔστ', ἢν μή τι καὶ μασῶνται.
ΧΟ. *ἡμῖν μελήσει ταῦτά γ'· εὖ ποιεῖς δὲ καὶ σὺ φράζων.*
ΤΡ. *ἀλλ', ὦ πρὸ τοῦ πεινῶντες, ἐμβάλλεσθε τῶν λαγῴων·*
ὡς οὐχὶ πᾶσαν ἡμέραν
πλακοῦσιν ἔστιν ἐντυχεῖν πλανωμένοις ἐρήμοις.
πρὸς ταῦτα βρύκετ', ἢ τάχ' ὑμῖν φημι μεταμελήσειν.
ΧΟ. *εὐφημεῖν χρὴ καὶ τὴν νύμφην ἔξω τινὰ δεῦρο*
κομίζειν,

δᾷδάς τε φέρειν, καὶ πάντα λεὼν ξυγχαίρειν κἀπι-
χορεύειν.
καὶ τὰ σκεύη πάλιν εἰς τὸν ἀγρὸν νυνὶ χρὴ πάντα
κομίζειν
ὀρχησαμένους καὶ σπείσαντας καὶ Ὑπέρβολον ἐξε-
λάσαντας,
κἀπευξαμένους τοῖσι θεοῖσιν
διδόναι πλοῦτον τοῖς Ἕλλησιν,
κριθάς τε ποιεῖν ἡμᾶς πολλὰς
πάντας ὁμοίως οἶνόν τε πολὺν,
σῦκά τε τρώγειν,
τάς τε γυναῖκας τίκτειν ἡμῖν,
καὶ τἀγαθὰ πάνθ' ὅσ' ἀπωλέσαμεν
συλλέξασθαι πάλιν ἐξ ἀρχῆς,
λῆξαί τ' αἴθωνα σίδηρον.
ΤΡ. δεῦρ', ὦ γύναι, εἰς ἀγρὸν,
χὤπως μετ' ἐμοῦ καλὴ
καλῶς κατακείσει.
ΧΟ. ὦ τρισμάκαρ, ὡς δικαί-
ως τἀγαθὰ νῦν ἔχεις.
Ὑμὴν, Ὑμέναι' ὦ,
Ὑμὴν, Ὑμέναι' ὦ.
τί δράσομεν αὐτήν;
τί δράσομεν αὐτήν;
τρυγήσομεν αὐτήν,
τρυγήσομεν αὐτήν.
ἀλλ' ἀράμενοι φέρω-
μεν οἱ προτεταγμένοι
τὸν νυμφίον, ὦνδρες.
Ὑμὴν, Ὑμέναι' ὦ,
Ὑμὴν, Ὑμέναι' ὦ.
ΤΡ. οἰκήσετε γοῦν καλῶς
οὐ πράγματ' ἔχοντες, ἀλ-

λὰ συκολογοῦντες.
ΧΟ. Ὑμὴν, Ὑμέναι' ὦ,
Ὑμὴν, Ὑμέναι' ὦ.
ΤΡ. φήσεις γ', ὅταν ἐσθίῃς
οἶνόν τε πίῃς πολύν.
Ὑμὴν, Ὑμέναι' ὦ,
Ὑμὴν, Ὑμέναι' ὦ.
ΧΟ. ὦ χαίρετε χαίρετ', ἄνδρες, κἂν ξυνέπησθέ μοι,
πλακοῦντας ἔδεσθε.

NOTES.

1—81. Two servants are busy in attendance on a beetle; one is kneading the food, the other gives it to the brute. They interpose remarks on their disagreeable task, and on their master's madness. One of them explains to the spectators how Trygaeus has a mad project of going up to heaven on a beetle. And soon Trygaeus appears mounted on his beetle, and preparing for his upward way.

1. *αἶρ' αἶρε*] Frequently used thus: *e.g.* Soph. *Aj.* 545, *αἶρ' αὐτὸν, αἶρε δεῦρο.* The feeder speaks this first line.

ἰδού. δὸς κ.τ.λ.] This dialogue has been variously arranged. The arrangement followed is Holden's, which is, in a great measure, Dobree's. It is plain that the servant who first speaks is feeder, the second is kneader. When at v. 16 the second resigns the task, the first takes in the trough, from which the second is making the cakes, and gives the food to the beetle, kneading tub and all. The second then addresses the spectators—reporting progress inside, as seen through the half-open door—till, at v. 41, the first servant, who has returned, puts in a word, but goes out again to give the beetle drink at v. 49. The second continues (interrupted by a word or two from Trygaeus heard from within) till, at v. 80, the master is disclosed on beetle-back.

ἀπολουμένῳ] A malediction, as in *Ach.* 924, 951: 'to him who (as I hope) will perish.'

3. *φάγοι*] Not a very severe curse on the beetle, to whom such food was sweet enough. But it is plainly the right reading, following on *κάκιστ' ἀπολουμένῳ*, and Brunck's proposed *φάγοις* is hardly explicable: for why should the servant wish his fellow such evil?

5. *ἰδού*] 'Well, there you are again': giving him a cake.

ποῦ γὰρ ἦν νῦν δὴ 'φερες;] 'Why? where's that you took to him just now?' *φέρειν* is of the first servant (the feeder) taking the cake from the kneader and giving it to the animal. To give this line to the first servant appears absurd; and a needless difficulty is started by Meineke, who (supposing *φέρειν* to be better said of the kneader who brings the cake) proposes the violent changes of *"φερον* here, and *οἶσε* in v. 18. It is true that in v. 14 *φέρε* is 'bring': but such a common word may well vary its meaning to suit the context.

6. *οὐ κατέφαγεν;*] 'Surely he has'nt eaten it: has he?' To which the feeder replies, 'No by Zeus! you can't say he has *eaten* it,' you cannot use such a human word as *κατέφαγεν*, 'but he crammed it down whole.'

7. *ἐνέκαψε*] Rather a favourite comic word. Cf. *Eq.* 493, *ἐπέγκάψον;* and *Vesp.* 791, where it is used of putting a coin in the mouth.

The simple *κάπτειν* occurs in *Av.* 245, and another compound *ἀνακάψαι* in *Av.* 579.

περικυλίσας] Probably a sound correction from MS. *περικυκλίσας*. The Scholiasts read it thus, for they explain *περιελκύσας καὶ περισύρας. ἔθος δὲ τοῖς καυθάροις τὰς ὀνίδας περικυλίειν.* The long *ι* may be illustrated from *Vesp.* 201, *προσκύλιε* (or *προσκυλῖσον*): also from *ἐξαλίσας* (*Nub.* 32), for *ἁλίσας* is to *ἁλίνδω*, *ἁλινδήθρα*, as *κυλίσας* to *κυλίνδω*.

τοῖν ποδοῖν] Rogers quotes from Wood's Natural History a passage illustrative of the beetles' manner of rolling their food. *Πρὸς τὴν τάξιν τῶν ποδῶν.* Schol. to explain the dual, quoting also *Nub.* 150. The feet are set in pairs: and the front pair would perhaps be most conspicuous, taking the place of a pair of hands.

9. *ἄνδρες κ.*] He summons to his aid those accustomed to such dirty work.

14. *οὐδεὶς γὰρ κ.τ.λ.*] I am quite clear of any charge of appropriating the food to myself: as might be the case with servants. Cf. *Eq.* 716, where, as of a nurse feeding a child, it is said: *μασώμενος γὰρ τῷ μὲν ὀλίγον ἐντίθης, αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπακας.*

17. *ὑπερέχειν τῆς ἀντλίας*] Properly a seaman's phrase, 'to get the better of the bilge-water,' to keep down the water by working the pumps. Hence it means here, metaphorically, 'to get the better of this stench,' and so continue my work. At the same time *ἀντλία* may represent the actual vessel in which the material for the food was, because 'ships' *ἀντλίαι* were (as the Scholiast says) *δυσώδεις*. And so the speaker is understood; and *ἀντλία* in the next line doubtless means the trough from which the cakes are being kneaded. The metaphor from ship's bilge-water is common in tragedy in such phrases as *ἐξαντλεῖν πόνον, ἀντλεῖν κακά.*

18. *αὐτὴν ἄρ' οἴσω*] As the second servant refuses to knead any more cakes, the first takes in the whole of the stuff in the trough.

20. *ὑμῶν δέ γ'*] He turns to the spectators.

21. *πόθεν ἂν πριαίμην*] Cobet's *ὅπόθεν πριαίμην* is a needless change. The difference between the two is *κατ. ὅπ. πρ.* 'tell me whence I might buy,' *κατ. π. ἂν πρ.* 'tell me, whence may I buy?' And the latter appears the more vivacious and preferable of the two.

24—6. Pigs and dogs are not particular: they take their food 'au naturel.' *φαύλως* means 'easily.' 'Il l'avale sans façons' Brunck gives as a rendering. *ἁπλῶς καὶ ἀπεριέργως.* Schol. For *ἐρείδει* cf. note at *Nub.* 1375.

26. *βρενθύεται*] Cf. *Nub.* 362, and the note. Also *Lysistr.* 887, *δυσκολαίνει πρὸς ἐμὲ καὶ βρενθύεται.*

28. *γογγύλην*] The Scholiast gives absurd reasons for women's preference of *round* cakes. Surely the *ὥσπερ γυναικὶ* refers to the whole care of the preparation, not particularly to the roundness of the cake.

30. *παροίξας*] This denotes partial opening: 'ut sit semiadaperta janua' Bergler. The same force comes out in *παρακύπτειν* 'to peep slyly' through a window or door. Cf. *Ach.* 16, *Vesp.* 178.

32. λάθοις] Thus Meineke, Holden, Richter: for vulg. λάθῃς: because ἕως should have ἄν. ἕως σεαυτὸν ἂν λάθῃς Dawes. It is doubtful whether, as ὅστις, ὃς are found with conj. without ἄν, the analogous absence of ἂν with ἕως may not have been permissible.

34. ὥσπερ παλαιστὴς] Falling on vigorously with his teeth, as a wrestler does with his arms. One Scholiast thinks (not so well) that the greediness of athletes is the point of comparison. ὥσπερ π. would then refer mainly to ἐσθίει.

παραβαλὼν τ. γ.] 'Having laid to, or fallen on with his grinders.' I cannot understand the Scholiast's χαλάσας τοὺς ἐμπροσθίους ὀδόντας: he appears to think it a metaphor from seamen's language: cf *Ran.* 180, 269 παραβαλοῦ τῷ κωπίῳ, and *Eq.* 762, τὴν ἄκατον παραβάλλου. This last, which is of boarding an enemy, is perhaps analogous to the present passage in some measure: παραβάλλειν τοὺς ὀδόντας 'to apply, bring to close quarters, the teeth.'

36. ὥσπερ οἱ κ.τ.λ.] Like those who make the large ropes for ships: for they toil with all their soul and body and strength in the twisting. Schol. The beetle was working himself round, head, hands, and all, devoted to the mess which he was now stooping to take from the trough: cf. above v. 18. Rope-makers were called σχοινιοσυμβολεῖς.

39. προσβολὴ] ἐπεὶ ἓν ἕκαστον τῶν ὀρνέων ἀνάκειται θεῷ τινί, ὡς ἀετὸς τῷ Διί, καὶ γλαῦξ τῇ Ἀθηνᾷ. Schol. And thus *Av.* 563, προσνείμασθαι δὲ πρεπόντως τοῖσι θεοῖσιν τῶν ὀρνίθων ὃς ἂν ἁρμόττῃ καθ' ἕκαστον. That this sense of προσβολή, 'attribute, adjunct, appendage' is the leading one here, seems plain. But there may be reference to the other sense, 'infliction, visitation': for which cf. *Æsch. Choeph.* 283, *Eum.* 600, προσβολαὶ Ἐρινύων, μιασμάτοιν.

40—41. Aphrodite or the Graces would not choose such an emblem.

41. τοῦ γὰρ ἔστ'.] The question is perhaps asked generally, but the first servant, having returned from giving the trough to the beetle (v. 18), suggests an answer. Some arrange the dialogue differently. It is at any rate certain that the address to the spectators οὐκοῦν κ.τ.λ. and ἐγὼ δὲ κ.τ.λ. at v. 50, should be the second servant's. In the passage οὐκοῦν..ἐσθίει. 'And now by this time some conceited young fellow will be asking the meaning of all this,' the actor lays aside his dramatic character for a moment.

42. καταιβάτου] How the beetle was so unmistakeably proper to Zeus as καταιβάτης, is not plain. Pauw proposed καταιπάτου, Meineke (*Vind. Aristoph.*) σκαταιβάτου, for the Scholiast notes παίζει, ἐπεὶ σκάτοις τρέφεται ὁ κάνθαρος. Without supposing that the text καταιβάτου is wrong, we may suppose allusion to either of the above words. The actor would pronounce it so as to make the joke clear to the audience. Æschylus speaks of Ζηνὸς ἄγρυπνον βέλος καταιβάτης κεραυνός (*Prom. Vinct.* 358): hence of Zeus himself the word is not inappropriate.

44. τὸ δὲ] 'And pray what means it?' the actual words are quoted. Brunck's reading τόδε is no improvement.

46. Ἰωνικός τις] At the Great Dionysia foreigners were present. Cf. note on *Ach.* 503. Ionic is to be taken in its strict sense, as Dindorf

remarks ; not as equivalent to ‘ Athenian,’ as Florens Christianus says, The following lines clearly prove this by their dialect.

47. *αἰνίσσεται*] So Meineke, following Dobree, for vulg. *αἰνίττεται* which is not Ionic.

48. *ἀναιδέως σπ.*] Vulg. *τὴν σπ.* The omission of *τὴν*, to leave *ἀναιδεώς* quadrisyllabic, seems right. Dindorf in his note approves it.

48. *ἐσθίει*] As Cleon was now dead, *κεῖνος* apparently refers to the beetle : to make it refer to Cleon, *ἤσθιεν*, or, as Ionic, *ἔσθιεν*, is proposed. The other sense of *σπατίλη* ‘leather parings,’ given by the Scholiast, increases the fitness of the comparison.

50. *παιδίοις κ.τ.λ.*] Whether degrees of age or dignity are chiefly meant is uncertain. Perhaps both. The Scholiast on *Av.* 794 tells us that there was a part of the theatre (*τὸ βουλευτικὸν*) assigned to the members of the council, as also to the youths (*τὸ ἐφηβικόν*).

54. *μαίνεται καινὸν τρόπον*] Cf. *Vesp.* 71, *νόσον γὰρ ὁ πατὴρ ἀλλόκοτον αὐτοῦ νοσεῖ.*

55. *οὐχ ὅνπερ ὑμεῖς*] *μανίαν δικανικήν.* Schol. If so, this is said with a remembrance of the Wasps, his comedy of the year before. Others think that the war mania is meant : which would suit with the present play.

59. *κόρημα—ἐκκόρει*] Cf. Isaiah xiv. 23, ‘I will sweep it (Babylon) with the besom of destruction’. The Scholiast says that there was a form of execration, often used by Menander, *ἐκκορηθείης σύ γε*, equivalent to *ἄρδην ἀπόλοιο.*

61. *σιγήσαθ’*] Meineke gives this, and the rest down to v. 113, to the first servant. But evidently it belongs to the second, the first never re-appearing after v. 49.

63. *ἐκκοκκίσας*] As cities are the enclosures of men (*σκέπαι*), so are pomegranates of their seeds. Schol. This verb occurs twice in the *Lysistrata*, v. 364, *εἰ μὴ σιωπήσει, θενών σου ’κκοκιῶ τὸ γῆρας*, and v. 448, *ἐ’κκοκκιῶ σου τὰς στενοκωκύτους τρίχας.* In both passages it is a threat : ‘I will strike and knock out of you the little strength your old age has’ : the strength is as it were the kernel, and in the case of the women is but the feebleness of age. And in v. 448 ‘I will pluck out your hair’ the spirit is much the same. In Ach. 1179 *ἐξεκόκκισεν* is used rather differently, of ‘ putting out’ the ancle-joint. The phrase *ἐκκοκκίσαι τὴν οὐσίαν*, given by L. and S. from Nicom. ap. Athen., is analogous to the usage here.

65. *μανιῶν*] Plural for singular, says the Scholiast. But a plural sense, ‘ mad fits,’ suits this passage and others ; *e. g. Nub.* 832, *Lys.* 342. The reason of the plural being often used appears to be that *μανία* consists generally of intermittent seizures.

66. *χολῇ*] So in *Nub.* 833, *ὥστ’ ἀνδράσιν πείθει χολῶσιν.*

67. *ἐνθαδί*] *ἂν ταδί* Lenting, Hirschig, Meineke, Holden. It is a neat improvement; for the emphasized ‘here’ has little force. For *ἄν* with imperfect thus used, cf. note on *Vesp.* 708, *Nub.* 855.

68. *πῶς ἂν..ἂν*] Cf. *Nub*, 840, *τί δ' ἂν..ἂν*, and the note there: also that on *Nub*. 783. The doubled *ἂν* has an emphasizing force 'how ever can I arrive?'

εὐθὺ τοῦ Διός] As in *Eq*. 254 *εὐθὺ τἄν κυρηβίων*. Cf. below v. 301. The genitive is used of the mark aimed at or attained, as after *στοχάζεσθαι, τυχεῖν*.

70. *πρὸς ταῦτ'*] The preposition describes the position of the climber 'facing,' or 'against' the ladder. Cf. Shaksp. *Jul. Caes.* II. 1, 'Tis a common proof, That lowliness is young ambition's ladder, *Whereto the climber upward turns his face*.

70. *ἀνερριχᾶτ' ἂν*] For this use of *ἂν* see above v. 67. *ἀναρριχᾶσθαι* is explained by the Scholiast *πρὸς τοίχους ἀναβαίνειν καὶ χερσὶ καὶ ποσίν*: but the supposed etymological connexion with *ἀράχνη* seems doubtful. It is evidently compounded of *ἀνὰ* and a simple verb which acc. to L. and S. is *ἀρριχάομαι* or *ἀριχάομαι*. Aristotle uses it of bees on flowers, (H. A. IX., 27, 7), *τὸν δὲ κηρὸν ἀναλαμβάνουσιν αἱ μέλισσαι ἀναρριχώμεναι* (al. *ἀριχώμεναι*) *πρὸς τὰ βρύα ὀξέως τοῖς ἔμπροσθεν ποσίν*. 'To swarm up a tree' as country boys use the word, is, in sense, an equivalent, whatever be the root, of *ἀριχάομαι*, or *ῥιχάομαι* as it should be for this Aristophanic form of the imperfect.

71. *κεφαλῆς*] Cf. *Vesp*. 1428, *κατεάγη τῆς κεφαλῆς*.

72. *ἐκφθαρεὶς*] *ἐπὶ κακῷ ἐξελθών*. Schol. So of Œdipus in *Ran*. 1192, *ὡς Πόλυβον ἤρρησεν*.

73. *Αἰτναῖον*] Probably 'Aetnaean' chiefly refers to the famous Sicilian breed of horses; for which cf. Soph. *Œd. Col*. 314, *Αἰτναίας ἐπὶ πώλου βεβῶσαν*. For throughout this scene the beetle is in place of a horse. Cf. *ἱπποκομεῖν, ἱπποκανθαρος, κάνθων*. But the Scholiast quotes a curious passage from Plato Com., *ὡς μέγα μέντοι πάνυ τὴν Αἴτνην ὄρος εἶναί φασι, τεκμαίρου, ὅθεν τρέφεσθαι τοὺς κανθαρίδας τῶν ἀνθρώπων ἐστιν λόγος οὐδὲν ἐλάττους*, an inference that the mountain which feeds big beetles must itself be big. Hence we may conclude that Ætnaean beetles were really believed to be large as well as Ætnaean horses, so that *Αἰτναῖον* goes naturally with *μέγιστον*: 'a mighty beetle of Ætnaean breed.'

75. *πωλίον*] *ὑποκοριστικῶς*. Schol. 'A favourite colt' Rogers.

76. *ὦ Πηγάσιόν μοι κ.τ.λ.*] Parodied from the *Bellerophon* of Euripides, as are several phrases in this scene. *ἄγ' ὦ φίλον μοι Πηγάσου πτερόν* were Euripides' words.

78. *τῃδί*] The servant here peeps in, as above, at v. 30, *τῃδὶ παροίξας σκέψομαι*.

80. *μετέωρος*] On the stage-machine called *ἐώρημα*, as the Scholiast reminds us: cf. below v. 174.

81. *ἱππηδὸν—ἐπὶ τ.κ.*] 'Horsed on beetle-back.' Trygaeus now comes into sight, rising above the enclosure within which the beetle has been kept. See Introduction.

82—179. Trygaeus exhorts his beetle to go fair and softly: to his servants, who remonstrate, he explains his plan: how he is going up

to Zeus to get a remedy for the evils of war. His children's prayers do not move him; nor the difficulties of the way: indeed he shews that his is an economical mode of travelling, and that he is prepared for every emergency. Up he rises, higher and higher, addressing his steed by the way, till he reaches the gate of Zeus.

82. *κάνθων*] *κυρίως ὁ ὄνος*. Schol. but with allusion to *κάνθαρος*.

83. *σοβαρῶς*] He is not to be too fresh and frisky at starting. The word suits a horse, but in *Nub.* 406 it is used of wind, as also below at v. 944. Cf. *Plut.* 872 *ὡς σοβαρὸς, ὦ Δάματερ, εἰσελήλυθεν ὁ συκοφάντης.*

85. *ἰδίης*] *οἱ γὰρ ἵπποι καμόντες καὶ ἱδρώσαντες διαλυθέντων τῶν μελῶν ὀξύτεροι γίνονται*. Schol. They warm to their work.

87—89. These lines are condemned by Hamaker, and ejected (as 'ineptissimi') by Meineke. They certainly contrast with the half-tragic style of the beginning: but this is hardly enough to warrant us in omitting them against all MS. authority.

90. *ὦ δέσποτ' ἄναξ*] Rather in the grand style: perhaps from some tragedy. Indeed the mock tragic and ludicrous alternate in most of what follows.

92. *μετεωροκοπεῖς*] The Scholiast's explanation, *τῷ πλάτει τῆς κώπης ματαίως τὴν θάλατταν τύπτειν*, fits more exactly *θαλαττοκοπεῖν*, as in *Eq.* 830, *τί θαλαττοκοπεῖς καὶ πλατυγίζεις*. Here it is the air, not the sea, which is beaten by the oarage of the beetle's wings.

95. *μάτην οὐχ ὑγιαίνεις*] Cf. Soph. *Aj.* 635, *νοσῶν μάταν*.

97. *γρύζειν*] 'mutire, hiscere, quia vel una voce vel tenui poterat sinistrum edi omen.' Dind. The verb occurs in *Eq.* 294, *Nub.* 963: and we find in *Plut.* 17, *ἀποκρινόμενος οὐδὲ γρῦ*.

ἀλλ' ὀλολύζειν] Richter proposes *μηδ' 'ὀλ.*, needlessly, for a cry of joy and good omen would not be *δύσφημον*. And the injunction to absolute silence is left for the world below during Trygaeus' flight, which may be supposed to take some time (cf. v. 137, where he contemplates provisioning himself); while the *εὐφημεῖν χρὴ* is spoken to the servant, who had used the ill-boding words *τί μ. ὀ. ὐ.* And thus Hamaker's condemnation of v. 98 is unwarranted.

100. *ἀποικοδομεῖν*] 'to wall off, brick up.' Others read *ἀνοικ*, 'to build up, repair.'

102. Trygaeus (as Richter with probability thinks) rises during the anapaestic and dactylic systems, halting during the iambic dialogues.

104. *ὡς τὸν Δί' εἰς τ. ὀ*] The repeated 'to' we avoid, and say 'to Zeus in heaven.' The variation of *ὡς* and *εἰς* obviates the awkward sound in Greek.

106. *γράψομαι..Ἑλλάδα*] The same charge at v. 406 is brought against the sun and moon. As the Scholiast and Bergler say, the Athenians are satirized for their litigiousness, since even Jupiter is not safe from prosecution.

110. *οὐκ ἔστι π. τ. ἀ.*] Cf. *Nub.* 698, *Vesp.* 1166. Why (merely because the Rav. MS. has *ἰοὺ* but twice) the thrice repeated *ἰοὺ* should be objected to by Richter and Meineke, and invite needless interpola-

tions, it is hard to see. *ἰὴ, ἰὴ, ἰὴ*, at v. 195, is left unmolested: and forms part of the line. Richter supplies *κακοδαίμων ἐγὼ* (from *Vesp.* 1166), putting *ἰοὺ, ἰοὺ* 'extra metrum.'

114. *ὦ πάτερ κ.τ.λ.*] The Scholiast gives us a fragment from the Æolus of Euripides *ἆρ' ἔτυμον φάτιν ἔγνων Αἴολον εὐνάζειν τέκνα φίλτατα*, as suggesting this.

117. *ἐς κόρακας*] of slightly dubious import here, as in *Av.* 28, where the adventurers are seeking the birds; and neatly applicable to Trygaeus' wild-goose chase up aloft.

μεταμώνιος] *μάταιος, ἀνεμοφόρητος*. Schol. The word is common in Homer, but of its simply literal meaning the passage of Simonides, quoted here by the Scholiast, *κονία δὲ παρὰ τρόχον μεταμώνιος ἠέρθη*, is perhaps the only instance. Here it seems half literal, half metaphorical. There is rather a comical absurdity in *βαδιεῖ* 'you will trudge, tramp off' in this collocation.

119. *δοξάσαι*] In Euripides' Æolus is the line *δοξάσαι ἔστι, κόραι, τὸ δ' ἐτήτυμον οὐκ ἔχω εἰπεῖν*. Schol.

ἄχθομαι ὑμῖν] Meineke proposes *ὑμῶν* 'I am grieved at this in you, when you ask, &c.' *i.e.* 'I am grieved at your asking.' Of course *ὑμῖν* after *ἄχθομαι* is not to be taken as *ὑπὲρ ὑμῶν*. But the father in his want and impatience may reasonably say, 'I am troubled, worried, tired *by* you when you ask.' His spirit towards his daughters is much like that of the old men towards their boys in *Vesp.* 300—312. Compare also, for *ἄχθεσθαι* with dative thus used, *Ach.* 62, *ἀχθομαι' γὼ πρέσβεσι καὶ τοῖς ταῶσι τοῖς τ' ἀλαζονεύμασιν*.

123. *κολλύραν*] The Scholiast gives a proverb, *εἰ δ' οἶνον αἰτεῖ κόνδυλον αὐτῷ δός*, recommending that children who ask too much be thus summarily dealt with. There is thought to be allusion to *κάνδυλος* a kind of porridge: indeed one critic would read *κάνδυλος* here. But *κόνδυλος* is plainly right. Cf. *Vesp.* 254, *κονδύλοις νουθετεῖν*: *Eq.* 1236 *κονδύλοις ἁρμόττεσθαι*. Indeed the food and discipline of Trygaeus may be illustrated from our nursery rhyme of 'the old woman who lived in her shoe,' and followed up her children's broth by a whipping all round. *κολλύρα* led to *κόνδυλος* by alliteration: 'a cake and a cuff to season it withal.'

125. *ναῦς μὲν γὰρ*] The Scholiast gives a fragment (Eur. Fr. 660 in Dindorf) hardly intelligible, but containing the words *πτηνὸς πορεύσει*, either from the *Stheneboea* or the *Bellerophon* of Euripides. Though given as a note on this line, it evidently applies to Trygaeus' answer in the next.

128. *ξεύξαντ' ἐλαύνειν*] Trygaeus is generally thought to have been astride on his beetle as a *κέλης*: it is questionable whether *ζεῦξαι* is elsewhere applied to a saddle horse. But as Pegasus was certainly ridden, not driven, when 'terrenum equitem gravatus Bellerophontem,' it must be so taken here.

129. *Αἰσώπου*] The substance of the fable is: The eagle took the young beetles: the beetle then broke the eagle's eggs. The eagle nested in the bosom of Zeus: but even there the beetle followed; startled Zeus so that he let the eggs fall, and they were broken.

Moral: There is no escape, even with Zeus, for the wicked. Thus much says the Scholiast. The fable is begun by Philocleon in *Vesp.* 1446.

130. *μόνος πετεινῶν*] As the eagle was there first, there seems a slight contradiction: but we may suppose the eagle, as the bird of Zeus, not to count among *τὰ πετεινὰ* of earth.

131. *ἄπιστον ἐ. μ.*] The same words occur in Eur. I. T. 1293. Cf. also Æsch. *Suppl.* 285, *ἄπιστα μυθεῖσθ', ὦ ξέναι.*

132. *ὅπως*] 'how': not equivalent to *ὅτι*, but rather dependent on *ἄπιστον*, 'a tale incredible, how'; it was hard to believe or imagine how such a creature could come to the gods.

136. *ὅπως ἐφαίνου*] Cf. note on *Vesp.* 961, *ἵνα μὴ ἔγραφεν.* A consequence contingent upon something that has not happened, a consequence now impossible, is thus introduced.

τραγικώτερος] Pegasus being the steed in Euripides' *Bellerophon.*

137. *ὦ μέλ'*] Cf. *Eccl.* 120, 134, for instances of *ὦ μέλε* addressed to a woman.

140. *ὑγρὸν π. β.*] The 'watery ocean deep' is no doubt a fragment: probably from the *Bellerophon. τοὺς τραγικοὺς παίζει διὰ τὰ περὶ Ἰκάρου λεγόμενα.* Schol.: and an allusion to Icarus' fall would not be out of place. Trygaeus replies that he took a rudder with him on purpose for such an emergency.

143. *Ναξιουργὴς κάνθαρος*] A kind of boat built at Naxos was called *κάνθαρος. σίλφη* and *τίφη*, words for a kind of beetle, also gave names to boats. Cf. *Ach.* 920. *κάνθαρος* has many meanings, but this sense of 'boat' is well established by a passage from Menander: *ἥκει λιπὼν Αἰγαῖον ἁλμυρὸν βάθος | Θεόφιλος ἡμῖν, ὦ Στράτων. ὡς ἐς καλὸν τὸν υἱὸν εὐτυχοῦντα καὶ σεσωσμένον | πρῶτος λέγω σοι, τόν τε χρυσοῦν κανθαρον. | Στρ. ποῖον; Οἰ. τὸ πλοῖον.* Hence it is plain, that the varieties of 'cantharus' puzzled even a Greek, at first hearing.

145. *ἐν Πειραεῖ*] Piraeus had three ports (*λιμένας τρεῖς αὐτοφυεῖς*, Thuc. I. 93), Cantharus, named from a hero, Aphrodisium, and Zea.

147. *χωλὸς*] Like Bellerophon. Telephus also (*Ach.* 429) was one of Euripides' lame heroes. Of such limpers Euripides was the special manufacturer, *χωλοποιὸς*, *Ran.* 846.

148. *τραγῳδία γένῃ*] 'fabula fias' Hor.

149. The daughters depart; the father turns to the spectators: bids them farewell: and continues to rise, it is supposed, out of their sight and hearing.

153. *κάτω κάρα*] Some following the Scholiast write *κατωκάρα* in one word.

βουκολήσεται] *ἀπατήσεται.* Schol. to which most editors assent. Rogers translates 'He'll toss me headlong off and turn to graze,' objecting to the old interpretation that authority is wanting to show "(1) that *βουκολεῖν*, standing alone can mean 'to deceive,' and (2) that *βουκολήσομαι* can be employed in a purely active signification."

To (1) *βουκολεῖν τὸ δήμιον Eccl.* 81 is a partial answer, not a complete one, for some notion of pasturing remains there in an allusion to

Argus. As for (2), many *futures* of the middle form have the active sense; and even *βουκολούμενος* seems used for 'beguiling.' In fact the word is commoner in its metaphorical than in its literal sense: and this last, after all, is hardly that of 'feeding' but, in the active, 'tending,' in the passive 'being tended, wandering about over the pasture.' And the Scholiast deserves some weight in a matter of this kind. Hence the old interpretation is defensible. Perhaps, in strictness, *βουκολεῖν* and *βουκολεῖσθαι* should be kept distinct: the former is of the herdsman, tending and managing (cf. note on Vesp. 10), the latter of the herd straying on, cropping the herbage now here, now there, and so beguiling, as it were, the way. Æsch. *Eum.* 78 *καὶ μὴ πρόκαμνε τόνδε βουκολούμενος πόνον* is a good instance. For the etymology, it seems preferable to take *βουκόλος* as analogous to *αἰπόλος*, and not from *κόλον*.

154. *χώρει χαίρων χρυσ.*] Note the alliteration. Cf. *Nub.* 6. *χρυσοχαλίνων*, proposed by Fl. Chr. and Bergk, is simpler, but not therefore better in a passage of this kind, since Trygaeus is intentionally made to use fine phrases.

156. *φαιδροῖς ὠσίν*] *πράεσι, μὴ ορθοῖς* Schol. This Fl. Chr. would invert: *ὀρθοῖς, μὴ πράεσι.* But certainly Trygaeus, a timid rider, does not wish for tokens of 'ungentle' spirit, cf. above v. 82, 83. Cheerful good temper is what he wants; and though the application of *φαιδρὸς* to the ear seems intentionally affected, yet a cheerful good temper is shewn in a horse by the position of the ears. *διακινήσας π.* 'stirring the rattle of the bit:' *i.e.* with the bit, etc., rattling on your head and neck as you go briskly on.

160. *δρομαίαν π.*] Euripidean.

161. *ὀρθὸς*] This has the authority of MS. V, and seems more tragic than *ὀρθῶς*.

173, *οἴμ' ὡς δ.*] He turns to the machine-managers, and pretends real fear of falling. We may suppose some change of scene now to represent the outside of the palace of Zeus. Trygaeus dismounts from his beetle and summons the porter. This summons is in rather Euripidean style: cf. Eur. *Phoen.* 1067, *ὠή, τίς ἐν πύλαισι δωμάτων κυρεῖ; ἀνοίγετ'*.

176. *φυλάξεις*] sc. *με* 'if you don't keep me safe.' *φυλάξει* Mein. 'if you don't take care.'

180—235. Hermes opens the door; learns the new comer's name and business: tells him that the gods have moved house upwards, leaving him to take care of the old place. For they are disgusted with the quarrelsomeness of the Greeks, and have given them over to War; who has thrust down Peace into a deep cave, and now means to pound the Greek cities to atoms.

180. *πόθεν κ. τ. λ.*] Commentators doubt whether *φωνὴ* or *ὀσμὴ* is to be supplied. It is in fact left doubtful: *ἡ αἴσθησις ανθρώπου εἰσελήλυθεν, ἢ ὀσμὴ ἢ φωνὴ, ἐλλειπτικῶς.* Schol. But cf. Æsch. *Prom. Vinct.* 115, *τίς ἀχὼ, τίς ὀδμὰ προσέπτα μ' ἀφεγγὴς, θεόσυτος, ἢ βρότειος, ἢ κεκραμένη*; Prometheus is aware of the approach of the ocean nymphs through both organs. 'Whence is borne in on me the token of mortal man?'

Ἡράκλεις] Often invoked at any strange sight: cf, *Nub*, 184, ὦ Ἡράκλεις, ταυτὶ ποδαπὰ τὰ θηρία; and so in *Ran*. 298 ἀπολούμεθ' ὦναξ Ἡράκλεις, is Xanthias' exclamation of fright, though there the name has additional force.

181. ἱπποκάνθαρος] With reference to ἱπποκέντ̣αυρος. Schol. Such compounds are (in fable at least) not uncommon. Æschylus is ridiculed in *Ran*. 937 for his ἱππαλεκτρυών. Trygaeus' steed is κάνθων and κάνθαρος, but of course to Hermes he magnifies his mission and his mount.

182. βδελυρὲ] Porson corrects the vulg. μιαρὲ thus, from Suidas, comparing *Ran*. 465, where nearly the same storm of abuse greets Dionysus. The vulg. μιαρὲ is not indefensible, but βδελυρὲ is neater, as we may suppose it called forth from Hermes by a whiff from the unsavoury beetle.

185. μιαρώτατος] It is not for him to contradict the god, so he adopts the epithet as a name.

187. ἐμοί; μ.] In Greek, when a question is repeated before the answer is given, or when an answer is given, the word expressed in such repetition or answer is not always that which we in English should express or emphasize. This is especially the case with answers given by the pronouns, ἔγωγε, ἔμοιγε. *e g.* (Plat. *Theaet*) Σ. περὶ τούτων ἢ διανοεῖ ὅτι ἀμφοτέρω ἐστόν; Θ. ἔγωγε. 'S. In respect of these things do you think that they both exist? Th. I do' Σ. ἀρέσκει δὲ τὸ τὰ ψευδῆ δοξάζειν ἀλλοδοξεῖν εἶναι; Θ. ἔμοιγε. 'S. You are satisfied to define false opinion as wrong opinion? Th. I am.' And so here we should render it: 'Who is your father?' 'My father?' or 'Who?' not '*my* father?' for there is no emphasis needed on the pronoun.

190. Τρυγαῖος] A name suitable to a vine-dresser, from τρυγᾶν 'to gather in the vintage.'

Ἀθμονεὺς] Athmone was an Athenian deme.

191. τραγμάτων] Troubles of law and litigation are meant. ἀπραγμοσύνη, as used in *Nub*. 1007, is the opposite: but the more modern Athenian character was against such inactivity. Cf. Thuc. 1. 70, ξυμφοράν τε ἡγεῖσθαι οὐχ ἧσσον ἡσυχίαν ἀπράγμονα ἢ ἀσχολίαν ἐπίπονον.

192. κρέα] For the α short cf. *Nub*. 339 and below v. 1282, βοῶν κρέα καὐχένας ἵππων.

193. δειλακρίων] Cf. *Av*. 143. In *Plut*. 973, ἐγὼ δὲ κατακέκνισμαι δειλάκρα, we have a similar word. It is thought that there may be reference here to κρέα in the former line: indeed the Scholiast says συνέπλεξε τοῖς κρέασι τὸ δειλόν. But as in the *Aves* there is no such reference possible, probably there is none here.

ὦ γλίσχρων κ. τ. λ.] Trygaeus' offered bribe makes Hermes change his tone; and now he turns on the servant ordering him to call his master. Hermes is treated with scant respect: to him as 'πηρέτης 'menial' (Æsch. *Prom. Vinct*. 983) less is shewn than to other gods.

195. ὅτ' οὐδ' ἔμελλες] Richter's note "ὅτε pro ὅτι ut *Nub*. 7" is

very misleading. Of course ὅτ' οὐδὲ is ὅτε οὐδὲ, but ὅτε means 'when' as it always does. Hermes laughs at Trygaeus for bidding him to call Zeus 'when' he says 'you were not even likely to be near the gods yet awhile.' The reading οὐδ' ἔμελλες, for the vulg. οὐδὲ μέλλεις, has been accepted (from Dobree) by most editors. The past tense refers back to the time of Trygaeus' words: 'Ha! ha! ha! the idea of your saying that when you were not in the least likely to be getting near the gods!' But the common reading would do fairly well.

197. φροῦδοι γὰρ] So Zeus, and all the gods following him, had left home (though only for twelve days) when Achilles' wrongs needed redress and supplication by Thetis. Hom. *Il.* α. 423.

198. ἰδοὺ γῆς] χλευάζων φησί. Schol. Cf. *Eq.* 344, *Nub.* 872, &c. γῆς is repeated exactly from Trygaeus' words 'to what part of the earth? Of the earth indeed!'

199. ὑπ 'αὐτὸν ἀτεχνῶς] 'right away into the very dome of heaven.' κύτταρος as in *Vesp.* 1111 the cell of a honey-comb: as also in Aristotle. Here τὸ κοιλότατον καὶ μυχαίτατον τοῦ οὐρανοῦ. Schol. Doubtless it is a word of general import, from κύτος, κύω, as L. and S. give it; and is used in many senses.

202. σανίδια] Possibly a word of more general meaning than 'trenchers' as L. and S. give. At all events σανὶς means almost anything of wood, and in Arist. *Mirab.* 22 it is used of a pail in which mead is made.

κάμφορείδια] Thus most editors write for MS. κἀμφορίδια. That the vowel before the δ is long, admits of no doubt: cf. *Eccl.* 1119. And so it is in Ἑρμίδιον, v. 382, 984 of this play. A contraction probably (as is suggested on *Nub.* 92) was the cause of the long syllable in every case; ἀμφορεΐδιον, δικαστηριΐδιον the resolved εϊ or ιι blending into one vowel sound. But how the Greeks preferred to write that sound, may be doubtful: perhaps to leave it as the best MSS. give it is safer than to alter it according to our own theory of their othography.

207. ἀνῳκίσανθ'] Cf. Thuc. I. 7, καὶ μέχρι τοῦδε νῦν ἀνῳκισμένοι εἰσί, of those dwelling 'up' the country, away from the coast. We need not, however, take ἀνὰ in this verb as implying more than movement or migration: the other idea being so distinctly given by ἀνωτάτω.

209. αἰσθανοίατο] Cf. *Lys.* 42 τί δ' ἂν γυναῖκες φρόνιμον ἐργασαίατο. This vowel form of the third pers. plur. is common in the optative in Attic poetry: and in the perf. and pluperf. of some verbs is found even in Attic prose, *e.g.* τετάχαται, ἐτετάχατο, ἐφθάραται, τετράφαται, Thuc. Plat.

212. ποιούντων] 'bringing about, causing.' The active voice is used of one who procures or brings about a truce for others, the middle of the disputing parties who make it for themselves. Cf. *Ach.* 52, 58, 131; where all are not agreed as to the reading, but the principle is the same. σπονδὰς ποιεῖσθαι=σπένδεσθαι, not so σπονδὰς ποιεῖν.

Λακωνικοὶ] Cf. *Nub.* 186, *Ach*, 329 for this form used as a noun. For the history, we read in Thuc. II. 59 that the Athenians, hard

pressed by invasion and by the plague, made overtures for peace, but without success, and were very indignant with Pericles and his war policy.

214. *ναὶ τὼ σιὼ*] Castor and Pollux are the two gods meant in the Spartan oath; but *τὼ θεὼ* in an Athenian's mouth means Demeter and Persephone.

ἀττικίων] *ὁ Ἀττικίων*: a contemptuous diminutive.

215. *πράξαιτ'*] Correction from *πράξαιντ'*, due to Bekker, and generally received. For *πράξαιντο* could make no sense with *ἀγαθόν*: but *πράξαιτε ἀγ. τι* 'you should gain any success,' just balances *ὑπερ βάλοιντο μικρόν*.

ἀττικωνικοὶ] *ὑποκοριστικῶς*. Schol. And *Λακωνικοὶ* above he interprets to be so. The passages quoted above at v. 212, and on *Nub.* 186, make this last fact doubtful. But *Ἀττικωνικὸς* does not come naturally from *Ἀττικὸς*, as does *Λακωνικὸς* from *Λάκων*. Hence it was meant to be a curious word, which probably the rhyme and the convenience of metre led Aristophanes to coin for the nonce.

216. *κἄλθοιεν οἱ Λ.*] The Lacedaemonians sent an embassy to treat for peace immediately after their men were shut up in the island of Sphacteria. They spoke at some length; expecting to gain their point, for they thought that the Athenians, who had before wanted peace, would now be only too glad to get it. But the Athenians, being now masters of the position, demanded more concessions. The issue was that nothing was done, and that chiefly through Cleon. Then again, when the men in Sphacteria were captured, the Lacedaemonians made another attempt, but the Athenians still aimed at greater things, and though the others came more than once on this errand, sent them away with nothing effected. Thuc. IV. 15—22, 41.

217. *ἐξαπατώμεθα*] Cf. Thuc. IV. 22, *Κλέων δὲ ἐνταῦθα δὴ πολὺς ἐνέκειτο, λέγων γιγνώσκειν μὲν καὶ πρότερον οὐδὲν ἐν νῷ ἔχοντας δίκαιον αὐτοὺς, σαφὲς δ' εἶναι καὶ νῦν, οἵτινες τῷ μὲν πλήθει οὐδὲν ἐθέλουσιν εἰπεῖν, ὀλίγοις δὲ ἀνδράσι ξύνεδροι βούλονται γίγνεσθαι· ἀλλὰ εἴ τι ὑγιὲς διανοοῦνται, λέγειν ἐκέλευσεν ἅπασιν.* The Athenians refused to believe their overtures *bona fide*, honest, and sincere (*ὑγιὲς, δίκαιον*).

218. *Ἀθηνᾶν*] Strange and needless changes are proposed to get rid of *Ἀθηνᾶν*: which form, however, seems supported by comic fragments given by Rogers. Meineke also, in his note (*Vind. Aristoph.*) on this passage, approves of Hirschig's useless *σπειστέον* for *πειστέον*.

219. *ἤξουσιν αὖθις*] Cf. Thuc. IV. 21, *οἱ δὲ τὰς σπονδὰς..ἤδη σφίσιν ἐνόμιζον ἑτοίμους εἶναι ὁπόταιν βούλωνται ποιεῖσθαι πρὸς αὐτούς.*

220. *ὁ γοῦν κ. τ. λ.*] 'Yes, that's just our style of talk,' those words bear the Athenian stamp: met. from coinage.

222. *ἀλλὰ ποῖ γὰρ*] 'But (you surprize me), for where.'

224. *ἐς τουτὶ τὸ κάτω*] In front of the higher stage on which this scene is acted "is the mouth of a cavern or pit, blocked up with stones, masking a secret flight of stairs which lead to the interior of the theatre." This higher stage was probably at v. 173, where Trygaeus appeals to the

μηχανοποιὸς, thrust out underneath the beetle, who thenceforth rests upon it.'' Rogers. As far as can be determined, this seems a good account of the scene-shifting. But the beetle is removed at some time during the action, for at v. 720 he is not to be found. Perhaps he went away very soon after Trygaeus dismounted, to make more room for the rest.

225. ὅσους τῶν λίθων] Cf. v. 157, τῆς γῆς πολλήν.

227. θυείαν] Some prefer θυΐαν. It must in any case here be a trisyllable, with the ι long.

232. ἀλλ' εἶμι] The actor who personates Hermes departs, to come on as Κυδοιμός: so Richter probably enough suggests.

γνώμην ἐμὴν] As in *Vesp.* 983, *Eccl.* 349. The Scholiast rightly explains it by κατὰ γνώμην ἐμὴν, καὶ ὡς οἶομαι.

234. ἀποδρῶ] νοεῖν δεῖ τὸν Τρυγαῖον ἀποβεβηκότα τοῦ κανθάρου ἐπὶ τῆς σκηνῆς ταῦτα λέγειν. Schol. That is to say, upon the raised stage where all this part of the action goes on. He probably dismounted from his beetle immediately upon his arrival at the door of Zeus.

235. θ. φ. πολεμιστηρίας] θυείας for the natural σάλπιγγος. Schol. Rather similar is *Ach*, 571, πόθεν βοῆς ἥκουσα πολεμιστηρίας; in Lamachus' mouth.

236—300. War appears, denouncing destruction to the Greek cities: he sends his attendant to fetch a pestle, that he may begin the pounding; but none is to be found, Cleon and Brasidas being dead. Hence Trygaeus conceives the idea of pulling out Peace from her cave before War can repair the loss; and summons aid for the work.

239. ὅσον κακόν καὶ τ. Π.] With the common punctuation, ὅσον κακὸν καὶ, render it: 'how terrible too is the look!' But with Meineke's punctuation, πλάτους, ὅσον κακόν, 'Oh!' the big mortar! what a terror! and the look of War! Thus τοῦ βλέμματος as well as τοῦ πλάτους would be the genitive of surprise. Perhaps this is the better way of the two.

241. ὁ ταλαύρινος) Cf. the description of Lamachus in *Ach.* 964, ὁ δεινὸς ὁ ταλαύρινος ὃς τὴν Γοργόνα πάλλει. There is of course reference to Homer's Ἄρηα ταλαύρινον πολεμιστήν.

ὁ κατὰ τοῖν σκελοῖν] Variously explained. Reiske says "scilicet ἱέμενος, qui ad affligenda, conflingenda crura tendit." Brunck supplies ἑστὼς, βεβηκώς: cf. Homer's ποσὶν εὖ διαβάς. Florens Chr. proposed κατὰξ τ. σκ. *i. e.* κατεαγὼς, because lame men cannot run away, and are ὑπομονητικώτεροι: a queer idea! It is clear that the phrase must refer to the common conception or representation of War, and Rogers thinks it may be a parody or quotation from some existing description of War. He quotes Horace's stanza, 'Mors et fugacem persequitur virum, nec parcit imbellis juventæ *Poplitibus* timidove tergo,' which may have had a Greek origin. This is possible and ingenious. The meaning then would be 'who follows hard on the heels (of the fugitives).' This would suit with ὃν καὶ φεύγομεν, and is not very different from Reiske's interpretation.

242. Πρασιαὶ] a town of Laconia laid waste in the second year of

the war. Thuc. II. 56. But it is chosen for its similarity to *πράσον* 'leek.' A salad (*μυττωτὸς*) was made of cheese, garlic, leek, honey, eggs, oil. Four of these ingredients we have represented here. With this line War puts in the leeks.

τρισάθλιαι] Very little advantage is gained by writing *τρὶς ἄθλιαι*, as Meineke does, for it is as easy to supply *ἄθλιαι* to the following numerals out of the compound as out of the separate words.

246. *Μέγαρα*] Megara had suffered greatly in the war. Cf. *Ach.* 729—835. Garlic was put in for them, Megara being fruitful in that article: it is one of the first things which Dicaeopolis asks the Megarian for: *Ach.* 761.

248. *δριμέα*] With reference to the nature of garlic.

250. *Σικελία*] Cheese represents Sicily: being a specialty of that island, as Theocritus' eleventh Idyll abundantly shews. Also, in the trial scene of the *Wasps*, it is a Sicilian cheese that the dog is accused of having stolen. The chief distresses of Sicily were yet to come: there had, however, been troubles at Leontini before (Thuc. II. 86); and disturbances were even now re-commencing. Thuc. v. 4.

251. *οἵα πόλις*] This must mean 'What a state (*i. e.* what a noble, great state) will be miserably crushed!' *τάλαινα* being taken with *διακν.*, and forming with it the predicate, being thus nearly equivalent to an adverb. Meineke reads *οἷον* 'how.' This corresponds to the *ὡς* in v. 248. Blomfield proposed (in note on Æsch. *Ag.* 64) *οἵ' ἡ π.* 'how will the city.' And then *τάλαινα* must go with the verb *διακν*, for *ἡ πόλις τάλαινα* is not Greek for 'the wretched city.' The verse is rightly given by Dobree, Meineke and others to Trygaeus. The Scholiast notes that *πόλις* is used by Homer of Lemnos, by Pindar of Aegina; it is, therefore, natural enough of the island Sicily.

διακναισθήσεται] Cf. *Eq.* 771, *κατακνησθείην ἐν μυττωτῷ μετὰ τυροῦ.* Cf. Æsch. *Ag.* 65, *διακναιομένης τ' ἐν προτελείοις κάμακος* of the 'knapping of the spear in sunder' in battle.

252. *τὸ μέλι..τάττικόν*] The Scholiast remarks that Athens is dealt with gently, War having no harsh words for her. Perhaps this is fanciful: for being pounded in salad is as bad for honey as for anything else.

254. *τετρωβόλου*] Cf. *Eq.* 798 for this correction from *-ον* to *ου*.

255. *Κυδοιμέ*] Lamachus (*Ach.* 572) asks *ποῖ χρὴ βοηθεῖν, ποῖ κυδοιμὸν ἐμβαλεῖν;*

257—8. The old arrangement gave both these lines to *Κυδοιμός*. Hermann suggested the present order of dialogue, changing vulg. *ἐνέβαλες* to *ἐνέβαλεν*. Most editors follow him: yet the vulg. is defensible.

259. *οἴσεις*] Meineke adopts Dobree's *οἴσ' οἴσ'*, as also does Holden. Meineke has a fondness for this imperative. He would introduce it at v. 18 of this play, and has done so in *Vesp.* 671 for *δώσετε*. The future will do well enough to express a command: 'you will please to run and fetch.'

261. *Ἀθηναίων μεταθρέξει*] Those who believe in the infallibility of Dawes' canon, by which the *α* in *μεταθρέξει* would be short, supply something to this line. Brunck proposed *σὺ*, Dindorf *γε* after *Ἀθηναίων*,

Dobree, Meineke, and Holden read ταχὺ πάνυ, which has an awkward sound. Cf. *Nub.* 869 καὶ τῶν κρεμαθρῶν οὐ τρίβων. It seems better to give up the infallibility of the rule than to alter so many passages to save it.

262. εἰ δὲ μή γε]. 'Ad vulgatum εἰ δὲ μή γε exempla desidero' Richter. In v. 828 we have εἰ μή γε που. And in *Eq.* 186, εἰ μὴ 'κ πονηρῶν γ', the γε is in the same clause with εἰ μή. Meineke here reads 'γὼ for γε. The exact collocation is found in later Greek, *e. g.* in the N. T. cf S. Matth. vi. 1.

266. ταράξει] Meineke with misplaced ingenuity proposes κατατρίψει or σπαράξει here. He objects "ταράττειν πόλιν ab hoc loco, ubi non de turbandis urbibus agitur, sed de evertendis prorsus alienum est." But War is to sit at his ease and stir up and mix the pounded ingredients of his salad. What can be more natural? War has sent for Cleon, his κύκηθρον καὶ τάρακτρον (below v. 654): when this is brought, καθήμενος ταράξει. κυκᾶν and ταράσσειν frequently occur together: cf. Æsch. *Prom. Vinct.* 994 βροντήμασι κυκάτω πάντα καὶ ταρασσέτω. Cf. *Ach.* 688.

268. τὸ δεῖνα] Cf. note on *Vesp.* 524. Rogers, in a note here, shews the force of τὸ δεῖνα by translation of the passages from the *Lysistrata* and *Birds* (*Lys.* 921, 926. *Av*, 648): but follows the Scholiast in thinking it 'apologetic' or 'deprecatory:' ὅτε τι δυσχερὲς μέλλομεν λέγειν, εἰώθαμεν τοῦτο προτάσσειν, ὡς μὴ εὐθυρημονοῦντες. It certainly in Aristophanes seems rather meant to express the real forgetfulness natural to one who speaks in a hurry than "a pretended forgetfulness or hesitation due to reluctance."

269. ἀπόλωλ'] Clem on was slain before Amphipolis, late in the summer of B.C. 422. Brasidas fell in the moment of victory in this same engagement. For the operations in those parts cf. Thuc. v. 2—10.

271. εὖ γ' ..ποιῶν] Cf. *Ach.* 1050, *Eq.* 1180. 'He did well in dying,' 'twas very good of him to die.' Below at v. 285 the same phrase is repeated.

273. ἦ πρίν γε κ. τ. λ.], 'truly it was but just before he (War) mixed our salad.' ἦ or εἰ (which the Scholiast seems to have read) is the least change from vulg. ἦ to make this line intelligible. Bergk conjectured πρὶν τόνδε (*i. e.* πόλεμον) τὸν μ. Omitting the line is a solution more simple than satisfactory.

275. ταῦτ' ὦ δ.] 'Yes, master.' Cf. *Eq.* 111, *Ach.* 815.

277. ἐν Σαμοθράκῃ] The mysteries of the Cabiri are meant. The prayers of those initiated thus were supposed to be of great avail.

279. ἀποστραφῆναι] διαστραφῆναι. Schol. 'dislocated,' so that the messenger may not return with the pestle. Or it might mean 'turned away,' so that when he wished to come hither he might be forced the other way.

281. μῶν οὐκ αὖ φέρεις] 'do you again fail to bring one?' But the position αὖ is curious. Perhaps αὖ rather expresses 'do you—I again ask—not bring one?' For καὶ is thus thrown in after interrogatives πῶς, τί, and the like.

283. τἀπὶ Θράκης χωρία] Cf. above at v. 269 for the history. Bra-

sidas' being sent on foreign service is described as a lending out of the pestle to others.

285. *Διοσκόρω*] Appealed to, because worshipped at Lacedaemon, Brasidas being a Spartan: above, in the case of Cleon, Athene was named. Schol.

289. *Δάτιδος*] Datis the Persian general (says the Scholiast) became an admirer of the Athenian polity and language. He did not, however, catch the niceties of the latter very successfully, in assuming *χαίρομαι* to correspond with *ἥδομαι*.

293. *πράγμάτων*] Cf. *Ach.* 269, *πραγμάτων τε καὶ μαχῶν καὶ Λαμάχων ἀπαλλαγείς*.

295. *πρὶν ἕτερον αὖ κ. τ. λ.*] Cleon and Brasidas were really the two chief opponents of peace. The latter, says Thucydides (v. 16), because his success and honour was from war, the former because he feared his evil doings would be discovered and his slanders less believed in peace. It is not likely (as some suggest) that there is reference to Alcibiades as 'another pestle.' He was not at all so at this time: for he had been an advocate for the restoration of the prisoners from Pylos, and for alliance with the Lacedaemonians. See Grote's Hist. ch. LV.

296. *γεωργοὶ*] These naturally come first with Trygaeus: probably they suffered most by war.

299. *ὡς τἀχιστ'*] The metre changes to trochaic, the metre for bustling action, even before the Chorus have actually entered. For the use of this by the entering Chorus cf. *Ach.* 203, *Eq.* 247. In both those plays and this it is a spirited entry of men eager for action. The Cloud-chorus, Bird-chorus, and Frog-chorus enter with lyric song.

300. *ἁρπάσαι..ἀγαθοῦ δαίμονος*] The cup of good fortune was quaffed after supper. Cf. *Vesp*, 525, *μηδέποτε πίοιμ' ἄκρατον μισθὸν ἀγαθοῦ δαίμονος*, and *Eq.* 85, *ἄκρατον οἶνον ἀγαθοῦ δαίμονος*. I cannot instance another similar use of *ἁρπάσαι*, for Richter's examples to shew that *ἁρπάσαι* "dicitur de eo qui avidius potat (frisst und saüft)," *Av.* 892, *Ach.* 1160, *Pac.* 1118, are not to the point. But since the good fortune is to be secured by dragging out Peace, *ἁρπάσαι* is used with reference to that; as is shewn by the second Scholiast's explanation, *νῦν γὰρ ἔστιν ἡμῖν ὑπὲρ ἀγαθῆς τυχῆς καμεῖν καὶ ἁρπάσαι τὴν Εἰρήνην*. In fact there is a double sense 'to drain the cup of good fortune' or 'to drag Peace out with good fortune.' Meineke suspects corruption and proposes *ἀγαθὴν δαίμονα*, which appears tame.

301—430. Enter the Chorus, ready and willing, but rather too noisy. At last they are calmed down, and are with Trygaeus anticipating the delights of Peace, when Hermes interposes, declaring that Zeus has forbidden the raising of Peace. However, he is eventually bribed to silence, and even consents to superintend the work.

301. *εὐθὺ τῆς*] Cf. above v. 77.

302. *Πανέλληνες*] The writer of the argument to this play says 'the Chorus consists of Attic husbandmen.' It is plain from Trygaeus' comprehensive summary in vv. 296—298, from this word, and from the

words addressed to various Greek states during the work of pulling, that it was a mixed Chorus: or at least that there were other supernumeraries who helped in the pulling. See Introduction.

303. *κακῶν φοινικικῶν*] 'red-coated evils'; cf. below 1173 *φοινικίδ' ὀξεῖαν πάνυ*. Undoubtedly this is better than 'evils of bloodshed' as one Scholiast explains. Meineke thinks *φοινικίδων* would be an improvement. No other instance of *φοινικικὸς* in this sense is given by lexicons.

304. *μισολάμαχος*], Lamachus is the representative of War, as in the *Acharnians*.

305. *πρὸς τάδ'*] 'Wherefore, looking to this.'

306. *ἀπειπεῖν ἂν*] To be thus joined: 'there is no way in which I seem to myself to be likely to give up: *i. e.* 'there's no possible chance of my striking work to-day before &c. In construction *ἂν* belongs to the infinitive.

310. Π. *ἐκζωπυρήσετε*] 'Wake to life the fire of War.' *ζωπυρεῖν ἄνθρακας* is the proper phrase: metaphorically *ζωπυρουμένας φρενός*, Æsch. *Ag.* 1034,

312. *σιτί' ἡμερῶν τριῶν*] Cf. *Ach.* 196, *Vesp.* 243. An instance of three days' rations is in Thuc. I. 48.

313. *Κέρβερον*] Cleon in the *Knights* is a Cerberus, v. 1030; also a *παφλαγὼν* by name, and a *παφλάζων* by nature, v. 919: a *κεκράκτης*, v. 137.

314. *ἐνθάδ'*] 'here on earth.' Trygaeus forgets that he is in heaven.

316. *οὔτι καὶ νῦν*] 'There is in nowise now, as before (*καὶ*), any who will, &c.' Cleon might be an obstacle before; but now, if I get Peace, none shall make me give her up. Meineke reads *χαίρων*: but 'none shall get her with impunity' is not so strong as 'none shall get her at all.' Trygaeus first begs them not to wake War; then not to stir up Cleon, who is no doubt acting Cerberus down below as he did when on earth. The Chorus in rejoinder say they do not fear any one now. Trygaeus then reminds them of the danger if War should come out again. Dobree's *οὔτι νῦν γ' ἔτ'* appears, for the sense, a better change, if any change be needed. Or perhaps *οὔτι γὰρ νῦν* 'why, there is none now who shall take her from me.'

ἐξαιρήσεται] Bergler quotes Eurip. *Heracl.* 976 *τοῦτον δ', ἐπείπερ χεῖρας ἦλθεν εἰς ἐμὰς, οὐκ ἔστι θνητῶν ὅστις ἐξαιρήσεται.*

320. *ὡς κυκάτω*] 'So let him confuse, &c.' Strictly speaking *ὡς* is relative. Trygaeus had said 'He will disturb all this in a terrible way.' The Chorus rejoin '*In which way* e'en let him.' There are several uses of *ὡς*, *οἷος*, *ὅσος* which cannot neatly be rendered by a relative in English. *e. g.* an answer such as, *ὡς γ' ἐμοὶ δοκεῖ* 'yes, as I at least think;' is given more shortly, 'so I think.' Cf. note at *Nub.* 1158, *οἷος ἐμοὶ τρέφεται παῖς.*

323. *διὰ τὰ σχήματα*] 'for the sake of your dances,' that you may have your dances. Cf. note on *διὰ* with accusative at *Eq.* 67. This is one of those cases where *διὰ* with genitive, 'by means of,' might have

been used; the dancing being both the pleasure *for* which, and the means *by* which, the business was to be marred.

327. *ἦν ἰδού*] Cf. *Eq.* 26 *ἦν, οὐχ ἡδύ;* and *Ach.* 610 *ἐνί*, which is explained by some to be the same, though the reading there is doubtful.

328. *ἐλκύσαι*] Cf. *Nub.* 540, *κόρδαχ' εἵλκυσεν.* Supply either *σκέλος* (with the Scholiast), or *σχῆμα.*

329. *καὶ μ..ὀρχήσησθ' ἔτι*] The MSS. have *ὀρχήσεσθ'*. This cannot stand with *καὶ μήκέτι.* Most editors accept *ὀρχήσησθ'* : Richter changes *καὶ* to *κού*, retaining *ὀρχήσεσθ' ἔτι.* Meineke approves (*Vind.*), and further prefers *ὀρχήσεσθέ τι* to *ὀρχήσεσθ' ἔτι.* The change of *ε* to *η* seems the less violent. And the repetition of *ἔτι* after the intervening words is natural, and suits better the emphatic prohibition of Trygaeus than does *τι.*

331. *τουτογὶ κ. τ. λ.*] This (they say) is positively their last fling. Cf. *Vesp.* 1530 *ῥῖπτε σκέλος οὐράνιον.*

333. *λυπεῖν ἔτι*] "Non male legeretur *λυπεῖν μ' ἔτι*" Brunck. The full construction is certainly *ὥστε ὑμᾶς μὴ λυπεῖν με ἔτι.*

334. *ἀλλὰ..ἔχον*] Constr. *ἀλλὰ ἔστιν ἀναγκαίως ἔχον μοι ῥίπτειν καὶ τὸ ἀρίστερον σκέλος.* Bergler parallels *ἔστ' ἂν. ἔχον* from Æsch. *Choeph.* 237, *προσαυδᾶν ἔστ' ἀναγκαίως ἔχον.*

336. *μᾶλλον ἢ..ἀσπίδα*] Meineke rightly explains the construction thus: *γελῶ μᾶλλον τὴν ἀσπίδα ἐκφυγὼν ἢ εἰ τὸ γῆρας ἐκδυίην* 'quam si serpentis more senectam exuissem.' The absurd idea of Florens Chr. that there is a play on the double meaning of *ἀσπὶς* Meineke wrongly attributes to Bergler, who only gives a reference to *Ran.* 345 *ἀποσείονται* (*γέροντες*) *λυπὰς χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτούς*, to illustrate *γῆρας ἐκδύς.*

342. *πανηγύρεις*] The principal Theoriae or sacred embassies were to the four great games of Greece, and to Delphi and Delos. These ambassadors, as representatives of their state, were expected to appear with some splendour. In *Vesp.* 1188 the office is mentioned as subject for boasting words.

343. *κοτταβίζειν*] There were many varieties of this game (see Dict. Ant. under the word cottabus): but in all the thing to be done was to throw wine from a cup so as to strike a certain mark. Athenaeus (xv. p. 667 ad fin.) gives the details of the play. Below at 1172 we have a particular kind of cottabus mentioned. From the Scholiast on *κοτταβίζειν* here we may gather that, originally, success in the game, by hitting the right mark and producing the right sound, assured the skilful player that he had the affections of his mistress. Afterwards the game was elaborated, and was played for prizes.

344. *συβριάζειν*] As the *υ* in *Σύβαρις* is short, alterations from the MS. reading *Συβάρίζειν* have been proposed: *συβριάζειν*, *συμβαρίζειν* (of doubtful existence), *πυδαρίζειν.* For this last, adopted in Meineke's text, meaning 'to dance,' cf. *Eq.* 697, *ἀπεπυδάρισα μόθωνα περιεκόκκασα*: where the *υ* in *πυδαρίζειν* may be long, as L. and S. mark it, though the passage is not decisive. The Scholiast certainly read here *συβαρίζειν*, at least they derive it from the town Sybaris, and explain by *τρυφᾶν.*

346—360. To this choral system should correspond metrically 385—399, and 582—600. Porson determines the first two of the three to be antistrophic. Bergk and Meineke the first and last, Dindorf all three. Some discrepancies there are between 346—600 and 385—399, to remove which by conjectural change would be over bold: some omissions in 582—600, where to mark lacunae appears the safest plan. But the system may be described thus. The first, fifth, sixth, thirteenth lines are trochaic. The ninth line is also a short trochaic. The remaining lines are composed of paeonics (– ◡◡◡), but for two short syllables occasionally a long one is substituted, thus forming a cretic (– ◡ –).

346. *ποτε τὴν ἡμέραν*] Varieties of no great importance exist in the reading of this line. If with Bergk, Richter, and Holden we read this line, not as a trochaic, with *ταύτην με τὴν ἡμέραν*, then in v. 385 we read *μηδαμῶς*, *μηδαμῶς*, and in v. 582 *ἀτμένοις φιλτάτη*.

348. *Φορμίων*] Cf. *Eq*, 562, where Poseidon is called Phormion's favourite god; and *Lys*. 801, *καὶ Μυρωνίδης γὰρ ἦν τραχὺς..τοῖς ἐχθροῖς ἅπασιν, ὡς δὲ καὶ Φορμίων*. Phormion's naval operations and successes are detailed in Thucydides (II. 58, 68, 80—92).

349. *δικαστὴν δριμύν*] Such as was Philocleon in the *Wasps*: who of all dicasts was *πολὺ δριμύτατος* (v. 276): cf. *Eq*. 808 *ἥξει γάρ σοι δριμὺς ἄγροικος κατὰ σοῦ τὴν ψῆφον ἰχνεύων*.

355. *ἱκανὸν χρόνον*] Ten years. The Scholiast here says thirteen, looking probably to v. 989, where Trygaeus reckons rather differently. Cf. note there.

356. *ἐς Αὔκειον*] *γυμνάσιον Ἀθήνησιν ὅπου πρὸ τοῦ πολέμου ἐδόκουν γυμνάζεσθαι*. Schol.

ξὺν δόρει ξ. ἀ.] Cf. *Vesp*. 1081.

360. *αὐτοκράτορ'*] Cf. *Lys*. 1010 *περὶ διαλλαγῶν αὐτοκράτορας πρέσβεις ἀποπέμπειν ἐνθάδε*. Also *Av*. 1595. *αὐτοκράτωρ* is quite the regular word to apply to ambassadors, generals, &c., with full power to treat or act: as is *ἑλέσθαι* for choosing such.

363. *Κιλλικῶν*] Cillicon betrayed his country (Samos or Miletus) to the Prienians, and to those who questioned him about what he was doing answered, *πάντα ἀγαθά*. This evasive reply passed into a proverb.

364. *οὐκοῦν ἦν λάχω*] 'Yes of course, if the lot falls on me.' Hermes was the god of chance and lots. The Scholiast says that there is also reference to the Athenian practice of not putting to death all the condemned criminals on one day, but settling the order of execution by lot. Cf. *ἐς τίν' ἡμέραν;* in v. 366: 'for what day is my execution fixed?'

367. *οὐδὲν ἡμπόληκά πω*] He hast not provisioned himself for destruction. He speaks as if there were but one way of perishing, viz. by war. There may be intended some suggestion of *πόλεμος* by alliteration in *ἀπολούμενος*. Cf. *Nub*. 6, *ἀπόλοιό δῆτ' ὦ πόλεμε πολλῶν οὕνεκα*.

369. *ἐπιτέτριψαι*] 'Crushed and destroyed you are already.' The perfect tenses here used denote the immediateness and thoroughness of the process. Cf. v. 246 for the word itself.

370. *ἀγαθὸν*] As if to be destroyed at once were a blessing. Bergler compares the Megarian's saying in *Ach.* 755, *ἄνδρες πρόβουλοι ταῦτ' ἔπραττον τῇ πόλει, ὅπως τάχιστα καὶ κάκιστ' ἀπολοίμεθα.*

374. *ἐς χοιρίδιόν*] The candidates for initiation had to sacrifice a pig. The initiated were supposed to have the happiest life down below: some description of it is given by a chorus of them in *Ran.* 440—459. And Xanthias when approaching these says (*Ran.* 358) *ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.*

376. *ὦ Ζεῦ*] Hermes calls to Zeus, but is interrupted.

378. *πρὸς τῶν κρεῶν*] Evidently to rhyme with *π. τ. θεῶν.* The usual adjuration having no effect, a more piteous and personal appeal is made.

380—81. *ἀμαλδυνθήσομαι κ. τ. λ.*] Epic and tragic words. *τετορήσω* is indeed a comic fiction, as far as we know; but evidently from the favourite Æschylean *τορὸς, τορῶς.* Homer uses *ἀμαλδύνειν* twice of the utter destruction of a wall. Il. *η* 463, *μ* 18. Curiously enough Hermes here is foretelling for himself in case of silence much the same treatment from Zeus as he announced to Prometheus.

384. *εἰ δὲ μή*] 'Else:' but the full sentence would be 'if you will not not be silent,' *i.e.* 'if you will not speak.'

387. *νόμιζ' ἐν κ. τ. λ.*] There are varieties of reading here. The MSS. have *νομίζων ἐν τῷδε τῷ.* If Meineke's *νομίζων ἐν τοιούτῳ* be taken, an analogous use of the prohibitory *μή* with the participle may be seen in Æsch. *Ag.* 509, *χαῖρε.. ὁ Πύθιος ἄναξ τόξοις ἰάπτων μηκέτ' εἰς ἡμᾶς βέλος.*

390. *μὴ γένῃ*] This and the next line do not agree metrically with 351—352. There are no corrections proposed worth much attention; and the sense is satisfactory.

393. *ὦ φιλανθ.*] Here a cretic answers to the paeonic in the strophe at v. 355.

395. *Πεισάνδρου*] Pisander appears to be attacked as a coward *Av.* 1557, as stirring war for his own private gain *Lys.* 490, *ἵνα γὰρ Πείσανδρος ἔχοι κλέπτειν χοὶ ταῖς ἀρχαῖς ἐπέχοντες ἀεί τινα κορκορυγὴν ἐκύκων.* He was called *ὀνοκίνδιος* 'donkey-driver' by Eupolis in the Maricas; and from other fragments (given by the Scholiast on the *Birds*) we gather that he was tall, and of a fine personal appearance. It is supposed that this is the same Pisander who afterwards played an important part in the time of the Four Hundred.

396. *προσόδοις*] Cf. note on *Nub.* 307, where *πρόσοδοι* is joined with *θυσίαι* and *θαλίαι.*

398. *παντὸς ὦ*] A cretic to balance the paeonic, as above at v. 393.

402. *κλέπται τὰ γὰρ νῦν*] This is Meineke's reading in *Vind. Arist.* It only differs from MS. Ven. in the change of *τε* to *τὰ.* Dindorf keeps *τε γὰρ*, comparing *σοί τε γὰρ* in Soph. *Trach.* 1019. There are many passages in Homeric and early Greek, there are even a few in Æschylus and Sophocles, where *τε* cannot be a conjunction: but it is doubtful whether this is so in Aristophanes. Hermes was the god of thievery; hence they naturally now honour him more. It is a hit at the Athenians *ὡς πολλὰ κλέπτοντας.* Schol.

406—408. Above at v. 108 Zeus himself was to be charged with Medism. The fondness of the Athenian people for finding a plot and conspiracy in everything is ridiculed. Cf. *Vesp.* 488, *ὡς ἅπανθ' ὑμῖν τυραννίς ἐστι καὶ ξονωμόται.*

407. *ὑμῖν*] The betrayal of Greece to the barbarians is virtually a plot against you gods. For if the Greeks are done away with, there will remain none but barbarians, and these will sacrifice only to the heavenly bodies.

410. *τούτοισι κ. τ. λ.*] Cf. Herod. I. 131 *θύουσι δὲ ἡλίῳ τε καὶ σελήνῃ καὶ γῇ καὶ πυρὶ καὶ ὕδατι καὶ ἀνέμοισι.*

412. *ἡμᾶς*] This, for vulg. *ὑμᾶς*, is supported by MSS. R, V, Bentley, Bergk, Meineke, and the Scholiast. It is undoubtedly the better reading. By the Greeks' destruction the sacrificers to the Olympian gods would be gone; therefore the Sun and Moon's worshippers alone would remain. But the destruction of the Olympian gods (if such a thing were contemplated) need not make the whole world choose the Sun and Moon to worship.

414. *ταὐτ' ἄρα*] This explains (as Hermes thinks) their irregularities; the shortening of the days, eclipses, &c. Such portents, as they were then thought, were numerous during the Peloponnesian war. But Hermes may not be referring particularly to these: indeed *πάλαι* seems to suggest that the words are to be taken generally of the celestial phenomena.

415. *ἁρματωλίας*] *τῆς τῶν ἁρμάτων ἡνιοχείας.* Schol. 'Bad driving' seems meant; and there is a play on *ἁμαρτωλίας.* It is their bad driving that causes these irregularities, which are meant in some way to puzzle and damage the Greeks. Some editors take *ἁμαρτωλίας* into the text.

417. *τήνδε*] Meineke's *τωνδε* is to avoid the awkward position of *καὶ* after *τήνδε.* Join then *ξύλλαβε τωνδε* 'lend a hand in this.'

420. *Διπόλει', Ἀδώνια*] The Dipolia are alluded to as an old feast in *Nub.* 984. The Adonia were to Aphrodite and Adonis. Hermes is willing enough himself to monopolize the other gods' rites, though shocked at the Sun and Moon's doing so.

422. *ἀλεξικάκῳ*] A title of Hercules and of Apollo.

424. *δῶρον δίδωμι*] Here he gives a golden cup. Fl. Chr. quotes Homer's *δῶρα θεοὺς πείθει, δῶρ' αἰδοίους βασιλῆας.*

425. *οἴμ' ὡς ἐλ.*] Cf. *Nub.* 773 *οἴμ' ὡς ἥδομαι* for another instance of *οἴμοι* not of grief. *ἐλ. τῶν χ.* 'pitiful towards, mollified by.'

429—30. Do you superintend and direct: for the rest (the details of the work) you will find us efficient hands. Meineke professes himself "utterly unable to understand *τἄλλα.*" Hermes is to be master-builder. *φράζε δημιουργικῶς* is much the same as *φράζε κἀρχιτεκτόνει* in v. 305.

431—519. After due libation and prayer the pulling begins. It goes on slowly at first, owing to the hindrance of some, and the half-hearted or misdirected efforts of others. At last, mainly by the exertions of the countrymen, the Goddess is drawn up to the light.

432. *φιαλοῦμεν*] There is certainly reference to *φιάλη* here, whether

φιάλλειν be or be not etymologically connected with that word. Nor is the sense of this word (only found in the future tense, and in this passage and *Vesp.* 1348) doubtful: 'to begin, to take in hand.' Bentley identifies it with ἐφίαλλω-ἐπιάλλω from ἐπὶ, ἰάλλω. It should then be written here ἔργῳ 'φιαλοῦμεν, and in *Vesp.* 1348 οὐδ' ἐφιαλεῖς. But Aristophanes has the compound ἐπιαλῶ in *Nub.* 1299; is it then likely he would have another form of the same with the aspirate φ for π?

435. τὴν νῦν ἡμέραν] In allusion (the Scholiast says) to the words of Melesippus when on the frontier of Attica at the commencement of the Peloponnesian war: ἥδε ἡ ἡμέρα τοῖς Ἕλλησι μεγάλων κακῶν ἄρξει. Thuc. II. 13.

440. σκαλεύοντ' ἄνθρ.] With a view to roasting &c. Cf. *Ach.* 1014 τὸ πῦρ ὑποσκάλευε, while some thrushes are being roasted. Or (as the Scholiast suggests) acorns and the like might be roasted in the coals.

443. ἐκ τῶν ὀλεκράνων] "Picking out spearheads from his funny-bones." Rogers. Richter makes Trygaeus begin these imprecations, ὅστις—βούλεται, κεἴ τις—μάχαις, κεἴ τις—μαχῶν, κεἴ τις—παρεσκευασμένος, the Chorus in each case concluding and stating the punishment. And the Scholiast certainly read it thus; δύο πρόσωπα ταῦτά φησιν, ὧν ὁ μὲν εὔχεται, ὁ δὲ ἕτερος ἀκόλουθα τῇ εὐχῇ καταρώμενος λέγει. But the common text is well enough. Trygaeus and the Chorus have alternate imprecations of three lines each.

447. δορυξὸς κ. τ. λ.] Later on in the play, the weapon-sellers come in, with complaints that their wares are unsaleable.

450—451. στρατηγεῖν—αὐτομολεῖν] The Scholiast refers these charges to Alcibiades. Probably they are meant generally. Cf. Note on v. 295. The readiness of slaves to run away is well illustrated from *Nub.* 7, where it is one of the evils of war that you cannot punish a slave for fear of his running away.

453. ἡμῖν] Meineke gives this line to Trygaeus, the next to the Chorus, Trygaeus then coming in with vv. 455, 6.

454. παίειν] A play on παιὼν and παίειν.

456. Ἑρμῇ] Hermes is put first, as chief cause of the recovery of Peace. Schol.

457. Ἐνναλίῳ] Distinct from Ares here: sometimes they seem to be identified.

458. ὑπότεινε—κάταγε] It is plain from these words, and from ἐξαρτῶμαι, ἐπεμπίπτω at v. 470, that, though the goddess had to be raised up, the ropes must have passed over a pulley, or something of the sort, to alter the direction of pulling, so that the workmen hauled downwards with the advantage of their weight.

465. ὀγκύλλεσθ'] 'you make a show, fuss:' ἐπερείδεσθε μὲν τῷ σχοινίῳ, προσποιούμενοι ἕλκειν, οὐχ ἕλκετε δέ. Schol. The verb is from ὄγκος in the sense of 'importance, pretence of great things.' ὄγκος is frequently used for 'turgidity &c.' in language, 'vox et praeterea nihil.'

οἱ Βοιωτοί] The Boeotians would not vote for the peace of Nicias: cf. Thuc. v. 17.

469. σφώ] Hermes and Trygaeus. There are various ways of read-

ing this line. It had to be corrected from the MS. *ἀλλ' ἄγετον ξυνέλκετον καὶ σφώ* to correspond with v. 496. A dactyl is wanting for the metre.

470—71. Trygaeus replies that he is hanging on and straining with all his weight and efforts.

474. *μορμόνος*] Just as in *Ach.* 582, for *γοργόνος*, the device on Lamachus' shield : cf. *Ach*, 1095 *σὺ μεγαλὴν ἐπεγράφου τὴν γοργόνα.*

475. *Ἀργεῖοι*] The Argives stood neutral : cf. Thuc. II. 9, and v. 28, *οἵ τε Ἀργεῖοι ἄριστα ἔσχον τοῖς πᾶσιν, οὐ ξυναράμενοι τοῦ Ἀττικοῦ πολέμου, ἀμφοτέροις δὲ μᾶλλον ἔνσπονδοι ὄντες ἐκκαρπωσάμενοι.* The Scholiast quotes also of the Argives, from Pherecrates' *Deserters*, *οὗτοι γὰρ ἡμῖν οἱ κακῶς ἀπολούμενοι ἐπαμφοτερίζουσ' ἐμποδὼν καθήμενοι.* Bergler well compares Dem. *c. Timocr.* 739, where a law is mentioned enforcing heavy penalties, *ἐάν τις δίχοθεν μισθοφορῇ.*

479. *ἔχονται τοῦ ξύλου*] Widely different explanations are given of this phrase. Paulmier, followed by most editors, explains it of those who have to do with wood, namely the makers of agricultural implements. *ὁ χαλκεὺς* then is the maker of warlike weapons. But this is a curious, not to say impossible, division. There is metal in many husbandmen's implements, and wood in warlike weapons. Nor is it a division which applies specially to the Lacedaemonians. The Scholiast refers *ξύλου* to the pillory in the prison (a common sense of the word in Aristophanes), but does not make it quite plain how he understands *ὅσοι ἔχονται τοῦ ξύλου.* Florens Chr., following his lead, seems to interpret *ἔχονται τοῦ ξύλου* 'are made fast in the pillory.' This is justly impugned as a bad translation *ἔχονται τῷ ξ.* might mean this ; but the genitive cannot be so rendered. But the Scholiast is not chargeable with this blunder. He simply quotes Thucydides (v. 15, and elsewhere) to prove that the recovery of the prisoners was the chief aim of the Lacedaemonians. Now Thucydides says (v. 15) that these prisoners were of the highest class and noblest families ; and the Scholiast adds *μάλιστα δὲ οἱ τῶν δεδεμένων συγγενεις ἐνῆγον καὶ ἐσπούδαζον ὡς ἂν εἰρήνη γένηται.* Is not this the Scholiast's intended explanation of *ὅσοι ἔχονται τοῦ ξύλου*, 'those who are connected with the prison-pillory,' *i.e.* the kinsmen of the prisoners? And Aristophanes would be likely to mention this eagerness to recover the prisoners, to which Thucydides gives such prominence. It then remains to find what *ὁ χαλκεὺς* means. The Scholiast says 'the prisoners were bound and in fetters,' thinking perhaps of *Eq.* 469, *ἐπὶ γὰρ τοῖς δεδεμένοις χαλκεύεται.* To Cleon of course there can be no reference, for he was dead. Nor can it well mean anything else than some one Lacedaemonian, or some particular party of the Lacedaemonians, as opposed to *ὅσοι αὐτῶν.* Hence it may be inferred that Aristophanes, having called the kinsmen and friends of the prisoners 'the relations of the pillory-wood,' for the sake of the antithesis calls those who oppose peace (perhaps with special reference to some one opponent) 'the brazen-fetter-forgers :' those who would still leave the prisoners in bonds.

481. *Μεγαρῆς*] The Megarians, though in great straits (as we have seen in the *Acharnians*, cf. v. 246), would not accede to the peace of Nicias, since Nisaea their port was to remain with the Athenians.

482. *σαρκάζοντες*] *ὑποσεσηρότες καὶ διανοίγοντες, ὥσπερ κυνίδια ὅταν προσλιπαρῇ τινὰ καὶ ἀφέλκῃ τοῖς ὀδοῦσι.* Schol. It seems to mean 'grinning or shewing their teeth' in their hunger.

483. *λιμοῦ*] Cf. *Ach.* 751 *πῶς ἔχετε;* M. *διαπεινᾶμες ἀεὶ κ. τ. λ.*

491. *δεινὸν*] Half an anapaestic line is lost here.

500—502. The Megarians are charged with being the disturbers of Peace and occasion of War. Cf. *Ach.* 520—32. Again at v. 609 of this play the 'Megarian decree' is the spark whence the war is kindled. Garlic was a special produce of Megara. It was used to prime fighting cocks; but *ἠλείψατε* rather refers to the trainers' oil in the gymnasium: and 'you anointed her with garlic' seems to justify Bergler's note "Loquitur de Pace tanquam de puella delicata odorem allii aversante." In fact Peace could not be spoken of as a combatant sharpened for the contest, as the Scholiast suggests.

505. *δικάζετε*] It is not quite clear how litigiousness among themselves should hinder peace with Sparta, or how attention to naval matters should further it. Yet there can be but one meaning of *πρὸς τὴν θάλατταν ὁ. ὑ.* Themistocles uttered the maxim *ἀνθεκτέα τῆς θαλάσσης*, and Aristophanes more than once enforces it (*e.g. Eq.* 1351). Attention to the sea might indeed prevent them from coveting inland possessions and so embroiling themselves with their neighbours; and this is how one Scholiast explains it. And the old sailor-like spirit, which Aristophanes would fain have revived, was opposed to the litigious temper then prevalent. Thus a giving up of the *φιλόδικον* would lead to a devotion to *τὸ θαλασσοκρατεῖν*; and this might find scope abroad without war of any consequence—of Greek against Greek. Commerce too (as Richter says) is a result of naval power, and leads men to desire peace.

513. *ὁμοῦ 'στιν*] 'she is near,' *i.e.* Peace. Cf. *Eq.* 245, *ὡς ὁμοῦ προσκειμένων*, and the note there. Richter says we might supply *τὸ ἑλκειν*, 'now we pull together.' Possibly so: but the tragic use of *ἑμοῦ* (Soph. *Antig.* 1180, *Phil.* 1218), and such phrases as *ὁμόσε ἰέναι, ἐλθεῖν*, confirm the rendering first given. And *Thesm.* 572, *παύσασθε λοιδορούμεναι, καὶ γὰρ γυνή τις ἡμῖν ἐσπουδακυῖα προστρέχει· πρὶν οὖν ὁμοῦ γενέσθαι, σιγᾶθ'*, makes for this sense.

520—656. Peace is greeted with rejoicings: her blessings enlarged upon. Trygaeus and the Chorus are eager to go to their farms and vineyards; but first they ask Hermes to explain why the goddess left them for so long. Hermes gives a curious account of the causes of the war; it was stirred up, he says, for private ends by some few individuals, and maintained by those whom it profited, especially by Cleon.

521. *μυριάμφορον*] With some reference to *βοτρυόδωρε*, Peace being the filler of wine-jars; but meant to express great size. *πολυπληθῆ.* Schol. 'a word huge as ten thousand hogsheads.' *μυριάμφορος* is a conjectural reading for *μυριοφόρος* in Thuc. VII. 25, of a large ship. *τριχοίνικον ἔπος* expresses a big word in *Vesp.* 481.

523. *Ὀπώρα*] Opora and Theoria are presented as women. Peace was a colossal figure. Aristophanes (Schol. on Plat. *Apol.* 19) was ridiculed by Eupolis and Plato (the comic poet) for this production.

525. *ἡδὺ κατὰ τῆς καρδίας*] 'Fragrance stealing over the heart' is curious language. Cf. *Vesp.* 7, *κατὰ ταῖν κόραιν ὕπνου τι καταχεῖται γλυκύ*, for the construction.

528. *ἀστρατείας*] Here 'freedom from service;' in *Eq.* 443 it is 'a shunning of service.' The fragrance of Peace and her companions may be contrasted with the savour of the mere temporary truce, *Ach.* 190—3.

527. *μῶν οὖν ὅμοιον κ. γ. σ.*] 'Is the fragrance like that of a knapsack?' The construction is *μῶν ὅμοιον ὄζει (ταύτης) καὶ γυλίου;* this impersonal use of *ὄζει* being common, cf. v. 529, and *Vesp.* 1059, *ἱματίων ὄζησει δεξιότητος.* 'Is there a like fragrance from her as from a knapsack?' The use of *καὶ* in such comparison is well known. Originally *καὶ* had its strict force in such phrases: *τοῦτο ὅμοιον καὶ ἐκεῖνο* 'this and that are like' = 'this is the same as that.' Richter's insertion on conjecture of *ὁμίλου* for *ὅμοιον* is truly astonishing. Hermes' question is put in fun. "Not quite the odour of a knapsack, eh?" Rogers.

528. *ἀπέπτυσ'*] Parodied from the *Telephus*, with *πλέκος* for *τέκος*.

529. *κρομμυοξερυγμίας*] From *κρόμμυον*, *ὄξος*, *ἔρυγμα*. The vulg. *κρομμυοξυρεγμίας* should be from *ὀξὺς*, and *ῥέγμα* or something like it. The Scholiast gives *ἐρυγὴ* as the last part of the compound.

530. *ὑποδοχῆς*] 'feasting of guests, open house.' Cf. Her. VII. 119, *ἐς ὑποδοχὰς τοῦ στρατοῦ.*

531. *τραγῳδῶν*] *τρυγῳδῶν* Brunck, whom many here follow. He argues that, as particular tragedians are named afterwards, *τραγῳδῶν* is tautological. One might reply that particular examples of something general come in well enough. And perhaps the Athenians associated tragedies more with mirth and merriment than we do. Indeed, for this and similar changes, the arguments just prove that the Greek writer *might* have written it so, not that he *did*.

531. *κιχλῶν*] Delicacies much prized at Athens: in *Ach.* 1007, 1011, Dicaeopolis is roasting them.

532. *ἐπυλλίων*] Euripides' mind is abroad gathering *ἐπύλλια Ach.* 398: he reduces and trains tragedy *ἐπυλλίοις*, *Ran.* 942.

534. *δικανικῶν*] This word is well illustrated by Euripides' own boast of having instructed his countrymen in sharp practice, and by Dionysius' comments upon this, *Ran.* 971—991. Cf. also *Nub.* 1172 for the 'negatious and contradictious Attic temper' produced in Phidippides by supposed Euripidean schooling. And Quintilian (x. 1.) says 'Illud quidem nemo non fateatur necesse est, iis qui se ad agendum comparent utiliorem longe Euripidem fore. Namque is et in sermone magis accedit oratorio generi, et sententiis densus, ..et in dicendo ac respondendo cuilibet eorum qui fuerunt in foro diserti comparandus.'

536. *κόλπου γυναικῶν*) "Full-bosomed matrons hurrying to the farm." Rogers. *πολλάκις ἐν εἰρήνῃ ὑπὸ κόλπους φέρουσί τι, καὶ πάλιν εἰρήνης οὔσης αἱ γυναῖκες ἀδεῶς εἰς τοὺς ἀγροὺς ἐξέρχονται καὶ ἀνθολογοῦσιν.* Schol. But it is not quite plain why the *κόλπος* of bustling women should be specially mentioned. Meineke punctuates after *κόλπου*, but rather approves of Hamaker's conjecture *κώμου*. Reiske pro-

posed *κτύπου*, surely a curious word for this place. If conjecture be advisable, *καρποῦ* might do: fruits or corn-crops belong naturally to the blessings of peace. We should then have the vintage, flocks, corn; followed by the details of bustling farm life and festivity.

εἰς ἀγρὸν] *εἰς ἰπνὸν* vulg. The Rav. and Ven. MSS. have *ἀγρόν*. *διατρ. εἰς ἰπνὸν* would describe the hurrying about in-doors, to the kitchen (cf. *Vesp.* 837), busied with cookery.

541. *ὑπωπιασμέναι*] *τὰ ὑπώπια ἐστιν ὑπὸ τῶν ὀψέων τὰ ὀγκώματα καὶ κρούσματα ἅπερ κορδύλας φασίν.* Schol. They are bruised and knocked about from the late war.

542. *κυάθοις προσκείμεναι*] To reduce the swelling. Cf. *Lys.* 444, where the woman threatens the policeman, 'If you lay but a finger on me,' *κύαθον αἰτήσεις τάχα*, you'll soon have a black eye of your own to provide for.' *κυάθους* is preferred by some. "Correxit Cobetus," Holden and Meineke say. But *κυάθους* stands printed in Bekker's edition (1828), and is (acc. to Dind.) countenanced by MS. v. Either construction seems defensible. *ἐπικείμενος* c. acc. is often found: while such phrases as *ἐκηβόλοις τόξοισιν ἐξηρτημένοι* (Æsch.), and *ἰκτηρίοις κλάδοισιν ἐξεστεμμένοι* (Soph.), support the dative. *κυάθ. προσκείμεναι* = *ἔχουσαι κυάθους προσκειμένους*. *κεῖσθαι* and many of its compounds serve for the passive to *τιθέναι* and compounds.

543—551. The craftsmen who profit by peace or war are to be known by their faces; the one overjoyed, the other in despair.

549. *ἐσκιμάλισεν*] Cf. *Ach.* 444 *ῥηματίοις σκιμαλίσω. τῷ μέσῳ δακτύλῳ συναρμόσας τὸν μέγαν πλήξας ἐφυβρίζει.* Schol. A snap with the fingers seems meant: by way of chaffing or jeering.

550. *ἄνειπε*] Cf. *Ach.* 11, *Vesp.* 1497, *Av.* 1076, 1084. And *ἀκούετε λεώ* is quite the herald's phrase: cf. *Av.* 449. It is regularly followed, as here, by the infinitive.

554. *σαπρᾶς*] A word applied to wine: 'old, mellow, long kept.' Peace had been stored away in the cave: whether it is implied that she was the better for keeping, is doubtful: but 'good old Peace' seems meant. Below at v. 698 *γέρων ὢν καὶ σαπρὸς* is said of Sophocles, but rather in pity.

557. *προσειπεῖν*] Cf. *Eq.* 806, *καὶ στεμφύλῳ ἐς λόγον ἔλθῃ.*

559. *πολλοστῶ χρόνῳ*] Cf. Dem. *c Timocr.* p. 761, *οὔτε γὰρ τὸ τὰ τούτων πολλοστῷ χρόνῳ μόλις ἅκοντας, ἐν τρισὶν ἐξελεγχθέντας δικαστηρίοις, κατατιθέναι, τοῦθ' ἡγήσω τὸ δεινὰ πάσχειν εἶναι.* also *c. Eubul.* p. 1304. The time really was about ten years from the actual commencement of the war and distresses to Attica in B.C. 431. Cf. *Ach.* 266, 890, in which last passage Dicaeopolis (speaking B. C. 425) salutes the Copaic eel *ἥκουσαν ἕκτῳ μόλις ἔτει ποθουμένην.*

561. *γοργόνας*] Shields such as that of Lamachus with its devices of a Gorgon.

562. *λιταργιοῦμεν*] Cf. *Nub.* 1253, *ἀπολιταργιεῖς.* The meaning is plain, the derivation doubtful.

562. *τὰ χωρία*] Cf. below vv. 1146, 1148, and note on *Ach.* 229.

565. *γοργὸν*] Various unauthorized meanings are given by old lexicographers and commentators to *γοργὸν* here: 'active, swift, hard, bright, well-grown.' It is better to take *ὥσπερ μ. κ. π.* (which after all is an intentionally ridiculous comparison) as referring to the *πυκνότης* and *στῖφος* of the departing company; and to take *γοργὸν* in its usual sense. They might look 'fierce' or 'stern' as meaning serious work and business; or perhaps with some remembrance of war's long troubles: which may be what the Scholiast intends by *ἐπεὶ διὰ πολλοῦ ἐξιόντες ἔσπευδον.*

567. *θρίνακες*] Cf. Nic. *Ther.* 113, *ἢ ὅταν αὐαλέου θέρεος μεθ' ἁλῳΐα ἔργα ζωσάμενος θρίναξι βαθὺν διακρίνεαι ἄντλον.* The Scholiast here says *τὰ πτύα, ἐργαλεῖον ᾧ ἀποχωρίζουσι τῶν σπερμάτων τὰ ἄχυρα.* Brunck scouts the notion of the winnowing fan shining in the sun, or being useful for vines and figs, and renders it 'three-pronged forks.' But these countrymen might carry tools for harvest or barn-work as well: indeed the passage in Nicander proves beyond a doubt that the use of the *θρῖναξ* was to clear the grain, to part the chaff from it as it lay in a heap on the floor. L. and S. says that this was done with a three-pronged fork. Would this not be rather an inconvenient instrument? and is there any passage where the separation of grain from chaff (cf. Hom, *Il.* v. 588) is described as effected by anything but the *πτύον*? It remains doubtful, supposing *θρῖναξ* = *πτύον*, what is the etymology of the word; and *διαστίλβουσι* rather makes for *θρῖναξ* = *τρίαινα.* But Nicander and the Scholiast confirm each other, and are evidence not entirely outweighed by Hesychius' and Photius' *ἐργαλεῖον ὀδοντικὸν*, and *πτύον ἢ τρίαινα.*

568. *ἦ καλῶς—μετόρχιον*] 'Truly their vine-rows will come off well.' Richter need not have questioned *ἀπαλλάξειεν* intransitive. Of the pres. act. so used instances are Æsch. *Ag.* 1288, Plat. *Rep.* 494, D. Of the 1st aor. Herod. I. 16. *μετόρχιον* is the 'interordinium' of Columella; the space between the *ὄρχοι* or rows of vines, as *μεταίχμιον* is the space between armies.

570. *διὰ χρόνου*] As in *Vesp.* 1252, 1476. Trygaeus' wish to get to his farm and hoe up his bit of land with the three-pronged fork rather favours *θρῖναξ* = *τρίαινα.*

577. *ἰωνιᾶς*] *ἰωνιὰ λέγεται ἡ φυτεία τῶν ἴων, ὡς ἡ τῶν ῥόδων ῥοδωνιά.* Schol. The corresponding Latin words are 'violarium, rosarium.' The violet was the favourite flower of Athens: cf. *Ach.* 637, *Eq.* 1323 for *ἰοστέφανος.* Olives were another boast of the city.

582. *χαῖρε χαῖρ'*] Bergk and Richter read this line *χ. χ. ὡς ἀσμένοισιν ἦλθες ὦ φιλτάτη,* Cf. note at v. 346.

586—590. Various are the arrangements of these lines. Dindorf supposes part of the trochaic lost before *μόνη γὰρ..ὠφέλεις*: then a short line lost corresponding to v. 351, *ἀλλ' ἀπαλὸν ἄν μ' ἴδοις.* Richter repeats the trochaic line *χαῖρε—φιλτάτη* before *ἦσθα γὰρ*, and by slight changes makes the rest correspond. Meineke, though he marks this system as antistrophic to 346—360, does not make the two agree closely. Dindorf suggests, for his lacuna before *πᾶσιν, πάντα παρέχουσ' ἀγαθὰ.*

593. *κἀδάπανα*] Cf. Virgil's 'dapibus mensas onerabat inemtis' of the Corycian old man: and the same phrase in Hor. *Epod.* 2, 48.

594. *χῖδρα*] Cf. *Eq.* 806, where *χῖδρα φαγεῖν* is to set Demus' courage up again, and enable him to cope with Cleon.

601. *ἀλλὰ ποῦ κ. τ. λ.*] They turn to Hermes for an explanation of the absence of Peace. With this account of the causes of the Peloponnesian war may be compared that which is put in the mouth of Dicaeopolis *Ach.* 515—539. Neither should be criticized by a strict standard of historical accuracy: but both no doubt represent fairly the opinion of a considerable party in Athens.

603. *σοφώτατοι*] Diodorus quotes this line with *λιπερνῆτες* for *σοφώτατοι*, confusing it with a line used both in Archilochus and Cratinus *ὦ λιπ. πολῖται κ. τ. λ.* But this gives little reason for changing *σοφ.* to *λιπερνῆτες* here. For why should the *γεωργοὶ* now be termed 'forlorn?'

605. *Φειδίας*] Phidias was charged with subtracting some of the gold entrusted to him for the statue of Athene. This charge (acc. to Plutarch) he disproved by removing and weighing the gold; for, by Pericles' advice, he had made it removable (cf. Thuc. II. 13). But, on a further charge of introducing among the figures on the shield likenesses of himself and Pericles, he was condemned, imprisoned, and died in prison. The Scholiast, however, says he was exiled for the first charge, and that Pericles, as having superintended the work and been privy to the theft, feared for himself. That all this (whatever be the correct version) had any real connexion with the Megarian decree and the war, we shall hardly believe if we look to Thucydides' character of Pericles [II. 65) as *χρημάτων διαφανῶς ἀδωρότατος*, and to the real moving causes of the war. Thuc. I. 23. But a comic poet is not to be too strictly brought to account: and there were probably reports and opinions unfavourable to Pericles, which Aristophanes chooses to follow.

609. *Μεγαρικοῦ ψ.*] The decree against Megara was really and truly the immediate occasion of war. Cf. Thuc. I. 139, where it is distinctly stated by the Lacedaemonian embassy that the rescinding of the Megarian decree would avert war. Cf. *Ach* 532—537 for this decree, excluding the Megarians from Athenian markets.

610. *καπνῷ δακρῦσαι*] Smoke brings tears into the eyes. Cf. *Lys.* 295, *ἰοὺ ἰοὺ τοῦ καπνοῦ, ὡς δεινὸν..τὠφθαλμὼ δάκνει.*

610. *κἀξεφύσησεν*] 'And therefrom he blew up:' *conflare* in Latin is similarly used.

614. *ἄκουσ'*] Vulg. *ἤκουσ'*..The Rav. MS. has *ἄκουσ.*' If we read *ὡς ἤκουσε, ἐψόφησεν ἄμπελος καὶ πίθος ἀντελάκτισεν*, a conjunction with *οὐκέτι* is wanted, *e. g. κοὐκέτ' ἦν* or *οὐδ' ἔτ' ἦν.* The general sense, with our text, is 'When once the noise began, there was no stopping it.'

615. *προσήκοι*] 'was related to Phidias, was one of his belongings: there is a play on the ambiguity of the word, which might mean either 'to have to do with' or 'to be related, akin to.' He then goes on 'that then is why she was so comely, being his kinswoman.'

618. *πολλά γ' ἡμᾶς λανθάνει*] 'what hosts of things escape us!' Cf. *Ach.* 990, *ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες*; which passage perhaps moved Cobet to read *πόλλ' ἄρ'* here: needlessly, as it seems; for the emphasizing *γε* with *πολλὰ* is natural, and the surprise has been expressed by *ἄρα* in the line above.

619—627. The subject states saw you and the Lacedaemonians quarrelling, and so, hoping to escape paying their tribute to you (which in war would be even heavier) they intrigued with and bribed the grandees of Sparta. These indeed gained, but the farmers lost.

621. *φόρους*] Athens had quietly, since the Persian war, turned their *ἡγεμονία* into an *ἀρχὴ*, and now had states *ὑποτελεῖς φόρου*. See the account of the Congresses at Sparta, Thuc. I. 68—88, and I. 120—124. In the first congress the whole speech of the Athenians is an ingenious attempt to mislead their audience by confusing *ἡγεμρνία* and *ἀρχή*. But, to a Greek, *ἡγεμονεύει* primus inter pares: *ἄρχει* superior inter inferiores.

623. *αἰσχροκερδεῖς*] A fault often charged on the Lacedaemonians: *ἀ φιλοχρηματία Σπάρταν ὀλεῖ ἄλλο δὲ οὐδέν* was an old oracle. And in Eur. *Andr.* 445—452 they are assailed with reproachful epithets, of which *αἰσχροκερδεῖς* is one.

διειρωνόξενοι] The *ξενηλασίαι* of Sparta are well known. Perhaps deceit and double-dealing towards these very foreign states, whom they pretended to befriend, is here meant.

625. *τἀκείνων*] sc. *τῶν μεγίστων*. The gains of the chief men who took these bribes were loss to the country people.

626. *ἀντιτιμωρούμεναι*] Cf. Thuc. I. 143, *ἢν ἐπὶ τὴν χώραν ἡμῶν πεζῇ ἴωσιν, ἡμεῖς ἐπὶ τὴν ἐκείνων πλευσούμεθα*. And this system was effectually carried out by descents on the Laconian coasts.

628. *μὲν οὖν*] 'Nay, rather:' this contradicts *οὐδὲν αἰτίων* of the last line.

628. *κορώνεων*] Cf. *Ach.* 802 for the similar form *φιβάλεως*. This kind of fig was named from its dark colour. The anger of the Athenian countrymen at their losses by the Peloponnesian invasions was very bitter. Cf. *Ach.* 183, *ὦ μιαρώτατε, σπονδὰς φέρεις τῶν ἀμπελίων τετμημένων*; and 512, *κάμοὶ γάρ ἐστιν ἀμπέλια κεκομμένα*. The Athenians had never, since the Persian war, seen their land so treated. Thuc. II. 21.

631. *ἐξμέδιμνον*] Porson and Elmsley think it should be *ἐκμέδιμνον*, after the analogy of *ἔκπλεθρος*.

κυψέλην] *εἶδος ἀγγείου δεκτικὸν πυρῶν ἢ κριθῶν*. Schol.

632. *κἆτα δ' ὡς κ. τ. λ.*] The interruptions of Trygaeus and the Chorus have described the evils of the invasion of Attica. Hermes therefore goes on to show how the rural population were driven into the city of Athens, and deceived by their orators, just as the Laconian farmers were. *ἐλάνθανεν* is a v. l., but surely not so good, for *ἐμάνθανεν*. For the sense is; 'they did not see that they were fooled, but expected the orators to help them in their distress. These, to curry favour,

sacrificed innocent victims to the popular clamour. Then these poor wretches in turn bribed the orators, who thus got rich every way, while Greece was desolated.' The 'being bought and sold' (*τὸ πωλεῖσθαι*) is explained by what comes afterwards.

ξυνῆλθεν] The distresses of this gathering are well described in *Eq.* 792—794, see the note there. The crowded state of the city soon brought on the plague.

634. *ὧν ἄνευ γ.*] Deprived of the blessings of the country, the simple folk looked to the wiser heads to help them.

637. *δικροῖς κεκράγμασιν*] 'To pitchfork out,' Lat. 'expellere furea' seems to have been proverbial. The combination however *δικρ. κ.* is bold. Rogers translates "Straight they pitch-forked out the goddess, scouting her with yells and cries."

638. *αὐτὴν*] 'of herself, freely.' Bentley proposed *ἄντην*.

639. *ἔσειον*] Cf. *Eq.* 840, *σείων τε καὶ ταράττων*.

παχεῖς] Cf. *Vesp.* 288 and *Eq.* 1139. The word must have been in common use in this sense of 'substantial, wealthy,' for we find it in prose. Herod. v. 30, 77.

640. *αἰτίας ἂν προστιθέντες*] Evidently = *καὶ αἰτίας ἂν προσετίθουν*.

ὡς φρονοῖ] *φρονεῖ* some read. Either mood is defensible. For 'favouring Brasidas,' cf. *Vesp.* 473, *ξυνὼν Βρασίδᾳ*.

643. *διαβάλοι*] Instead of *παραβάλοι*, as in the case of food, *διαβάλοι* is substituted. Schol. The state would gladly swallow any slanderous tales thrown to her.

646. *ἂν..ἂν*] Cf. note on *Nub.* 783.

648. *βυρσοπώλης*] Without def. article, to mark contempt: 'a tanner!'

650. *σός*] *ὅτι χθόνιος ὁ Ἑρμῆς*. Schol. Cf. Æsch. *Choeph.* 1 *Ἑρμῆ χθόνιε*. He is now yours, do not speak ill of your own.

654. *κύκηθρον κ. τ.*] Cf. note on v. 266. Cleon was an instrument or ladle for stirring up and troubling.

656. *τοὺς σεαυτοῦ*] It is an ill bird that fouls its own nest.

657—728. The goddess has hitherto been silent: but now, with Hermes for interpreter, a conversation is carried on. Questions are put about what has happened since Peace last appeared. Trygaeus gives the latest intelligence, political and poetical. The attendants of the goddess, Opora and Theoria, are to accompany Trygaeus to Earth; one for himself, one for the Council. So he prepares to go, but, as his beetle has taken service with Zeus, he gets down by another way.

657. *σιωπᾷς*] *κωφὸν γὰρ εἰσάγει τὸ πρόσωπον*. Schol. It was in fact, as we have seen above, an image: the head of which, at all events, must have been close to Hermes on the upper stage upon which this scene goes on.

660. *ἡ δ' ἀλλὰ*] Cf. *Ach.* 191 *σὺ δ' ἀλλὰ ταδὶ τὰς δεκέτεις γεῦσαι*

λαβών. And *Nub.* 1364, 1369 are similar: cf. note there. 'Well, then, let her at least speak to *you*.' Hence Meineke's acceptance (*Vind.*) of οἶδ' ἀλλὰ, from a conjecture, is clearly wrong.

μικρὸν εἰπάτω] 'let her speak low,' speak *small*, as Quince terms it. 'I'll speak in a monstrous little voice' says Bottom, in the same scene. (*Midsummer Night's Dream*, I. 1.)

663. εἶεν· ἀκούω] Hermes pretends to hear the goddess whisper, and reports her words.

665. ἐλθοῦσα..μετὰ τἀν τῇ Πύλῳ] See the notes and references above at vv. 216, 217. αὐτομάτη here explains φανεῖσαν αὐτὴν in v. 638.

667. τρὶς] Perhaps more than thrice; for Thucydides says πολλάκις φοιτώντων αὐτοὺς ἀπράκτους ἀπέπεμπον. IV. 41.

669. ἐν τοῖς σκύτεσιν] The chief reference is to Cleon's trade as a tanner: the next to shields, which were made of hides. Thus it means 'our minds were in bondage to Cleon and to war.' That Cleon was violent against peace we know from Thucydides. Cf. *Eq.* 795, Ἀρχεπτολέμου δὲ φέροντος τὴν εἰρήνην ἐξεσκέδασας, τὰς πρεσβείας τ' ἀπελαύνεις ἐκ τῆς πόλεως ῥαθαπυγίζων αἳ τὰς σπονδὰς προκαλοῦνται. The phrase σκύτη βλέπειν, *Vesp.* 643, seems quite different: but the Scholiast and some commentators connect that with this.

670—678. Cleonymus the runaway is the best friend of peace.

678. ἀποβολιμαῖος] With a play on ὑποβολιμαῖος, 'a supposititious child.' It is not known who was Cleonymus' father. Possibly a brave man, of whom Cleonymus was in the habit of boasting. At least this would improve the point of the joke.

680. τοῦ λίθου] Cf. *Ach.* 683, τῷ λίθῳ προσέσταμεν. Wordsworth (*Athens* and *Attica*, ch. x.) well describes the Pnyx. A prominent piece of rock formed a pulpit for the Athenian orators.

681. Ὑπέρβολος] Often mentioned by Aristophanes. Thucydides (VIII. 73) styles him μοχθηρὸν ἄνθρωπον, when mentioning his death at Samos, whither he had gone when ostracized. This phrase curiously agrees with *Eq.* 1304, ἄνδρα μοχθηρὸν πολίτην ὀξίνην Ὑπέρβολον.

684. προστάτην] 'a leader:' but at Athens μέτοικος ἐπεγράφετο προστάτην, every resident alien had to enrol himself under a patron: cf. Ach. 1095.

685—692. The people will give him up: he was but a temporary make-shift. Yet his candle-making craft was a warrant for some enlightenment.

693. πρὸς λύχνον] Hyperbolus being 'the man from the candle-market, the man of candles' οὐκ τῶν λύχνων, *Nub.* 1065. Cratinus in his Pytine says Ὑπέρβολον δ' ἀποσβέσας ἐν τοῖς λύχνοισι γράψον.

695. Σοφοκλέης] Sophocles was now about seventy-four years old. The charge of avarice here brought against him is not confirmed by other authority. Aristophanes himself has nothing but praise for Sophocles

in the *Frogs*. The money-making fit was perhaps temporary. Simonides' avarice seems well established, being mentioned by Aristotle, *Rhet.* III. 2.

698. *σαπρὸς*] Cf. note on v. 554. As Sophocles was rather given to social and convivial pleasures, an epithet of wine suits him well. Rogers translates 'sordid:' a questionable rendering. 'Old and so falling to pieces' it may mean. But it is very doubtful whether a serious reproach on Sophocles is intended. Perhaps some little money-making transaction, quite innocent if rightly understood, gave occasion for a playful accusation.

699. *ἐπὶ ῥιπὸς*] There was a proverb *θεοῦ θέλοντος κἂν ἐπὶ ῥιπὸς πλέοις.*

701. *ὅθ' οἱ Λάκωνες ἐνέβαλον*] What Laconian invasion this was is uncertain. There had been (as far as we know from Thucydides) no invasion of Attica since Cratinus' *Pytine*, which was written in the year after Aristophanes' *Knights*. Perhaps the whole account of his death is to be considered a comic fiction. Rogers thinks that even the fact that he was dead cannot with certainty be inferred. And the Scholiast on *Av.* 521 speak of him as living at a later date. He is said to have been ninety-seven at his death, but of his birth we cannot fix the time, except by counting back from these Aristophanic notices. His well-known character as 'vinosus' suggested the manner of his decease. Cf. *Eq.* 526—536.

702. *ὡρακιάσας*] *λιποψυχήσας.* Schol. He fainted right away at seeing the waste of good liquor.

706. *Ὀπώραν*] *Τρυγαῖος* (grape-gatherer) is to marry *Ὀπώρα* (vintage). The Council is to take *Θεωρία*, because it had the sending out of *Θεωροί.*

716. *ῥοφήσει*] Cf. *Ach.* 278, *Eq.* 360. Vulg. *ῥοφήσεις* in all these three passages. Trygaeus is to have a three days' feasting: *ἡμερῶν τριῶν ζωμὸν* being a sort of contrast to the *σιτί' ἡμερῶν τριῶν* (v. 312) of military life.

719. *μέμνησό μου*] This from a servant now-a-days would suggest a fee. Nor was Hermes above such gratuities. Cf. above v. 191.

722. *ὑφ' ἅρματ'*] A line from the Bellerophon of Euripides.

ἀστραπηφορεῖ] The beetle is now at all events proving his title as belonging to *Ζεὺς καταιβάτης*: cf. above v. 42.

726. *τηδὶ παρ' αὐτὴν, τ. θ.*] Trygaeus was to make his way down close by the goddess herself; that is to say probably by the same way whereby Peace and her attendants came up from the mouth of the cave. Rogers supposes that there was a hidden staircase conducting to the upper stage. The expressions here certainly imply that Peace, Opora, and Theoria, were up aloft with Hermes and Trygaeus.

729—817. In the Parabasis the Chorus claim honour for their poet for departing from the scurrilous jests and vulgarities of others, and flying at nobler game, such as Cleon. For this he deserves the prize: while such dances as those of Carcinus and his sons, and the poetry of Morsimus and Melanthius, are contemptible, and quite unfit for the Dionysian holiday.

729. *τάδε τὰ σκεύη*] The spades and ropes. *γυμνὸν γὰρ ποιοῦσιν οἱ κωμικοὶ τὸν χορὸν ἀεὶ ἵνα ὀρχῆται.* Schol. That is to say, free from all encumbrances. In *Ach.* 627, *ἀποδύντες* is used: which may mean throwing off some part of the dress; or perhaps no more than getting rid of their coal-baskets, &c. Cobet's *τήνδε σκευὴν ἀποδύντες* here is quite needless.

730. *δῶμεν*] Meineke reads *φῶμεν* to avoid tautology with *παραδόντες*.

733. *ἦν..ἔχει*] This verse is unsatisfactory both in metre and sense: but mending it would be pure conjecture, for we do not know whether it was meant to be anapaestic, trochaic, or neither. The 'commation' of the *Wasps* is of mixed metre: but the Scholiast says this one is of five anapaestic lines.

734. *ῥαβδούχους*] Cf. Thuc. v. 50 *Λίχας..ὑπὸ τῶν ῥαβδούχων πληγὰς ἔλαβεν*, for a breach of order.

735. *αὐτὸν ἐπῄνει*] Aristophanes praises himself, more or less, in the Parabases of all his first five plays.

736. *εἰ δ' οὖν, κ. τ. λ.*] From the elegies of Simonides: *εἰ δ' ἄρα τιμῆσαι, θύγατερ Διὸς, ὅστις ἄριστος, δῆμον Ἀθηναίων ἐξετέλεσσα μόνος.* The 'daughter of Zeus' is Athene.

739. *ἀντιπάλους*] 'rival poets' as in *Eq.* 521, *ὃς πλεῖστα χορῶν τῶν ἀντιπάλιον νίκης ἔστησε τροπαῖα.*

740—747. In the opening scene of the *Wasps*, vv. 57—63, much the same is said of the poet. Aristophanes does not mean that he never ridicules rags, never has a greedy Hercules &c.; but that these things do not form the staple of his plays.

740. *φθειρσὶν*] Meineke reads *φθερσὶν* after the analogy of *χερσίν*. The Scholiast selects Eupolis as particularly open to the charges in this line.

741. *Ἡρακλέας*] A hungry Hercules was common in comedy. In the *Alcestis* of Euripides Hercules is greedy enough: but comic writers are rather meant here. Cratinus was guilty in this matter, says the Scholiast.

μάττοντας] *μάττειν τὸ πολλὰ ἐσθίειν.* Schol. Only by implication: he who kneads means to eat what he kneads, or perhaps steals it, if kneading for another. Cf. above v. 14 *οὐδεὶς γὰρ ἂν φαίη με μάττοντ' ἐσθίειν.* The Boeotian in *Act* 872 is hailed *ὦ χαῖρε κολλικόφαγε Βοιωτίδιον*, and in *Ran.* 550 sqq. the Boeotian hero Hercules is charged with the theft of sixteen loaves.

743, 744. The transposition of these two lines from the old order is an improvement. The words *φεύγοντας κ. τ. λ.* suit the slaves better than Hercules. The particulars no doubt refer to plays which the audience would have fresh in their mind.

744—747. The beating scene was got up on purpose to bring in the ridiculous and high-flown language which passed for wit.

748. *φόρτον*] Cf. *Vesp.* 66 *κωμῳδίας δὲ φορτικῆς σοφώτερον*, and *Plut.* 796, *ἔπειτα καὶ τὸν φόρτον ἐκφύγοιμεν ἄν.* 'Mere stuff,' quantity without quality the Attic writers call *φόρτος*.

ἀγεννῆ] On the contrary Aristophanes (*Eq.* 511) *γενναίως πρὸς τὸν Τυφῶ χωρεῖ καὶ τὴν ἐριώλην.*

749. *κἀπύργωσ' οἰκοδομήσας*] Æschylus is thus addressed in *Ran.* 1004, *ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνά.* Cf. also *Eq.* 530, *τέκτονες εὐπαλάμων ὕμνων.* Milton's phrase in *Lycidas* 'to build the lofty rhyme' may be added. We learn from the Scholiast that Pherecrates says of Æschylus *ὅστις γ' αὐτοῖς παρέδωκε τέχνην μεγαλὴν ἐξοικοδομήσας.*

751—759. These lines are repeated from the parabasis of the *Wasps*, with slight variations. Meineke makes some alterations here to bring this into close agreement with the earlier passage: which seems unnecessary.

751. *ἰδιώτας*] 'common men, men of no mark.' Richter asks "nonne *ἰδιῶται* Euripides et Socrates?" Certainly not, for Aristophanes is not thinking only of political office, magistracy, &c., when he opposes *ἰδιῶται* to such as he attacks; but of public position and prominence in other ways: and such position Euripides and Socrates had.

ἀνθρωπίσκους] Meineke is led by this word to substitute *ἀνδραρίοις* for *ἀνθρώποις* in *Vesp.* 1029.

753. *διαβὰς κ. τ. λ.*] An addition to the passage as in the *Wasps*. *διαβὰς* 'having crossed' as if a river or torrent. But in *ὁσμὰς* the Scholiast seems rightly to understand a reference to the cleansing of the Augean stables by Hercules.

βορβοροθύμους] Cf. *Eq.* 309 *βορβοροτάραξι.* The Scholiast reads *βαρβαρομύθους*; and so do Meineke and Holden. The common reading follows well on *διαβὰς ὁσμὰς*, and is applicable enough to Cleon: the other might be connected with Cleon's description in the *Knights* as a Paphlagonian.

755. *καὶ πρῶτον μὲν μάχομαι*] Richter alters this to *δὴ 'μαχόμην* to suit the tense to *ἐπεχείρει.*

760. *τῶν ἄλλων ν.*] 'the islands besides' a frequent use of *ἄλλος*. Elmsley, on Soph. Old. Tyr. 7, quotes this instance, and Plat. *Gorg.* 473 C.

764. *παῦρ' ἀνιάσας*] Rogers aptly quotes from the prologue to Terence's *Eunuchus* 'Si quisquam est, qui placere se studeat bonis Quam plurimis et minime multos lædere, In his poeta hic nomen profitetur suum.' And he remarks that "the Prologue, both on the Roman and English stage, discharged an office not dissimilar to that of the Athenian Parabasis."

767. *φαλακροῖσι*] Aristophanes appeals to the bald men, being himself bald. Eupolis had mocked at bald men, and at Aristophanes' baldness: cf. note on *Nub.* 540, *οὐδ' ἔσκωψα τοὺς φαλακρούς.* Florens quotes from Plutarch, *Symp.* II. 634, *τῶν κωμικῶν ἔνιοι τὴν πικρίαν ἀφαιρεῖν δοκοῦσι τῷ σκώπτειν ἑαυτούς, ὡς Ἀριστοφάνης εἰς τὴν φαλακρότητα καὶ τὴν ἄγαν οἴνου δίψαν.* In *Eq.* 550, *φαιδρὸς λάμποντι μετώπῳ*, there may be allusion to the poet's baldness.

770. *κἀπὶ τραπέζῃ καὶ συμπ*] Meineke proposes *κἀν συμποσίοις*, doubting the correctness of *ἐπὶ συμποσίοις.* Yet, as he afterwards

suggests, *τρ. καὶ συμπ.* may be 'per notissimam figuram conjuncta;' and, if so, the same preposition may do for both: 'At board and banquet.'

771. *φέρε—δὸς*] Meineke objects to *φέρε* and *δὸς* coming together, and wonders why nothing else but the sweetmeats is mentioned. He would like after *φέρε τ. φ.* to insert *τῶν ὀψαρίων*.

774. *ἀνδρὸς*] *λαμπρὸν* is taken by many editors, as countenanced by the Scholiast, and by *Eq.* 550. But 'the man with the (high) forehead' seems satisfactory. His baldness would make this conspicuous. *ἀνδρὸς* will be emphatic 'the manly fellow.' Cf. Horace's 'quorum comœdia prisca virorum est,' said of Aristophanes and others.

775—795. Strophe, answered by 796—816. Epirrhema and Antepirrhema fail in this parabasis.

777. *κλείουσα κ. τ. λ.*] 'Quem virum aut heroa lyra vel acri Tibia sumis celebrare, Clio, Quem Deum?' Hor.

781. *Κάρκινος*] Carcinus and his sons are dealt with in the closing scene of the *Wasps*, vv. 1500—1515; where they perform a sort of ballet.

788. *ὄρτυγας*] Quails are quarrelsome and small: and so, it appears, were the sons of Carcinus. Tame quails were much kept at Athens.

γυλιαύχενας] The *γύλιος* is described as *πλέγμα στρατιωτικὸν ἐπίμηκες, τούτεστιν εἰς ὀξὺ λῆγον*, also as *στενόστομον*. Hence 'wallet-necked' must mean 'long-necked.'

790. *μηχανοδίφας*] Xenocles the son of Carcinus seems to have introduced in his plays machines and marvels (*τερατείας*, probably such contrivances as are used in the comic and transformation scenes of our pantomimes). Plato Comicus in his *Sophistae* has the passage *Ξενόκλῆς ὁ δωδεκαμήχανος, ὁ Καρκίνου παῖς τοῦ θαλαττίου*. Schol. Their *μηχαναὶ* may have been contrivances to help their evolutions in the ballet.

791. *καὶ γὰρ κ. τ. λ.*] Carcinus had written a play called *The Mice*: in it he had succeeded beyond his hopes, as he thought. But the audience did not agree with him. The fall of the play is jokingly attributed to the cat. Schol. Richter thinks the dramatist lost the play, and could not produce it when the day of rehearsal came. And certainly *τῆς ἑσπέρας* ought to mean 'last evening, the evening before:' cf. below v. 1151. Indeed the meaning seems to be that Carcinus made a great boast of having spent much trouble and prepared a first-rate play, but when it came to the point, was ashamed or unable to produce it, and then gave, or had given for him, the excuse of the cat having killed it. But perhaps the archon was the cat, and refused him a chorus, thus strangling his infant play. Cf. below note on v. 801.

796. *τοιάδε*] Such as are mentioned in the beginning of the strophe. This passage is partly from the *Orestea* of Stesichorus. *τοίαδε χρὴ χαρίτων δαμώματα καλλικόμων ὑμνεῖν Φρύγιον μέλος ἐξευρόντα, ἁβρῶς ἦρος ἐπερχομένου*, and *ὅταν ἦρος ὥρᾳ κελαδῇ χελιδών*, are the fragments as preserved in the Scholiast.

δαμώματα] In Plat. *Pheaet.* 161 *δημοῦσθαι* is found. Cf. also *δημίζειν* in *Vesp.* 697.

800. *ἠρινὰ*] neut. plur. as the metre shows: this line answering to v. 777 *κλείουσα θεῶν τε γάμους.*

801. *ἑζομένη*] Cp. *Ran.* 680, *ἐπιβρέμεται Θρηκία χελιδὼν ὑποβάρβαρον ἑζομένη κελαδον*, whence *ἑζομένη* as the true reading here is confirmed. Not that any confirmation is needed: the swallow sings when "perched on trees or chimney tops," as Gilbert White (Nat. Hist. of Selborne) remarks, and as is well known. Rogers quotes also from Chaucer, 'But of hire song it was as loud and yerne As any swalow sitting on a berne.'

χορὸν μὴ "χῃ] The archon had a power of selection, and only 'allowed a chorus' to the worthier plays. The Scholiast on Plat. Rep. 399 says *παρὰ τοῖς 'Αθηναίοις χοροῦ ἐτύγχανον κωμῳδίας καὶ τραγῳδίας ποιηταὶ οὐ πάντες ἀλλ' οἱ εὐδοκιμοῦντες καὶ δοκιμασθέντες ἄξιοι.* Hence the suggested explanation of v. 791.

Μόρσιμος] For Morsimus cf. *Eq.* 401, and the note. Melanthius is attacked in *Av.* 151 and his gluttony is mentioned below at v. 1009. They may have been two brothers, as Richter thinks: but the Scholiast considered Melanthius' brother to be some unknown tragic writer.

810. *βατιδοσκόποι*] It is plain from *Vesp.* 510, *οὐδὲ χαίρω βατίσιν οὐδ' ἐγχέλεσιν*, that these fish were a dainty. They were in season in winter, as we learn from a quotation from Archestratus in Athenaeus: *καὶ βατίδ' ἐφθὴν ἔσθε μέσου χειμῶνος ἐν ὥρῃ.* 'Prickly roach' L. and S. The non-prickly roach are not with us in much esteem for the table. 'Perch,' as prickly, might do for *βατίς*. With the form *βατιδοσκόποι* compare *θυννοσκοπεῖν Eq.* 313.

811. *γραοσόβαι*] Frightening away the old women from the fish-market. Schol. By their appearance, which was Gorgonic, and harpy-like.

ἰχθυολῦμαι] Cf. Hor. Ep. 1. 15, 31, Pernicies et tempestas barathrumque macelli.

817—867. Trygaeus (being supposed to have effected his downward journey during the Parabasis) appears, and is greeted by his servant. He reports the difficulties of the way, that he only met two or three dithyrambic poets' souls, and learnt the truth of the theory of human souls passing into stars after death, He produces the two women, and sends his own bride into the house, ordering preparations to be made for the wedding. Both he and the Chorus anticipate great enjoyment.

819. *ἦν ἄρ'*] Trygaeus found it a harder task than he expected. *εὐθὺ τ. θ.* of course means '*to* the gods.' But the aching legs were perhaps caused as much by the return journey.

821. *μικροὶ*] Cf. Shaksp. *King Lear*, IV. 6. 'The crows and choughs that wing the midway air show scarce so gross as beetles:..The fishermen, that walk upon the beach, Appear like mice: &c.'

822. *κακοήθεις πάνυ*] 'A right sorry set' they were at a distance, and a near approach does not make them any better.

824. *ὡς ἐγὼ 'π. τ.*] 'So they tell me; it looks like it:' in ridicule of the unnecessary question.

825. *τί δ' ἔπαθες;*] The servant asks how he got on: he answers rather about his bodily *πάθος* than the success of his journey.

828. *εἰ μή γέ που*] This is an instance of *γε* immediately after *εἰ μή*: cf. note on v. 262.

829. *διθυραμβοδιδασκάλων*] Cf. Av. 1383, *ὑπο σοῦ πτερωθεὶς βούλομαι μετάρσιος ἀναπτόμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν ἀεροδονήτους καὶ νιφοβόλους ἀναβολάς.* And in *Nub.* 333—338 these poets are said to get their nourishment from the clouds.

830. *ξυνελέγοντ' ἀν.*] Cf. *Ach.* 398, where Euripides' mind was abroad *ξυλλέγων ἐπύλλια.* In music *ἀναβολαὶ* are preludes, preliminary flourishes. The dithyrambists' *ἀναβολαὶ* were (Aristot. Rhet. III. 9, 1) long and continuous, not in stanzas or strophes: probably nothing but flourish.

832. *εὐδιαεριαιθεριωηχέτους*] This compound is formed in ridicule of the dithyrambists. *ἀερονηχεῖς* in *Nub.* 337 leaves little doubt about what two of the elements of the word should be. The third part of the word is variously read *-ανερι-*, *-ανερι-*, *-αιθερι-*, *-εαρι-*. Now *-ανερι-* is bad for the sense; *-ανερι-* (the reading of MSS. R. V. Meineke) is supposed Æolic for *-αερι-*, but that the same word would be repeated in different dialectic form in the same compound is unlikely. *-αιθερι-* is Reisig's; and *εὐδι-* for *ἐνδι-* Bentley's. By combining these we have a compound of which all the elements express airiness, lightness, &c. which seems what we want. The *ἀναβολαὶ* which the souls are gathering are gossamers as it were floating in the calm upper air. Cf. Virgil's 'nare per aestatem liquidam.' The *αἰθὴρ* is above the *ἀήρ*. The addition of *τινὰς* gives vagueness: 'those floating things, whatever they are.' Cf. Soph. Œd. Tyr. 106 *ἐπιστέλλει σαφῶς τοὺς αὐτοέντας χειρὶ τιμωρεῖν τινας.*

833. *οὐκ ἦν ἄρ'*] Then (if you met none but these souls) the common belief after all is wrong. *κατὰ τ. α.* either with *λέγουσι*, 'about the air,' though this would not be an ordinary use of *κατὰ* with accusative; or with *ἦν* 'this was not the case in, or through, the air:' which is preferable. Cf. above v. 827.

834. *μάλιστα*] sc. *ἔστι* 'nay it is true.'

καὶ τίς] 'Pray then who is a star? give us a specimen.' Upon which Ion is mentioned, a dithyrambic poet who had written an ode beginning, *ἀοῖον ἀεροφοίταν ἀστέρα μείναμεν ἀελίου λευκῇ πτέρυγι πρόδρομον.* Ion probably died shortly before the date of this play. He is therefore given as an instance of a star, and it is added that he was called the morning star, because of the first word of his ode. Meineke arranges this piece of dialogue differently.

837. *πάντες*] Meineke says "Qui sint illi *πάντες*, frustra quærere allaboravi," and would alter *ἀστέρα* to *ἀστέρες*: needlessly.

839. *καόμενοι*] *οἱ σπινθηρίζοντες, οἱ καλούμενοι διάττοντες.* Schol. This last word is applied to them by Aristotle, *Meteorolog.* I. 4.

841. *ἱπνοὺς*] *οὓς νῦν ἡμᾶς λαμπτῆρας ἢ φανοὺς καλοῦμεν.* Schol. Cf. *Plut.* 815 for *ἱπνὸς* in this sense of 'lantern.'

842. *κουρίδιον λέχος*] Homeric: *κουριδίη ἄλοχος* is of frequent occurrence in Homer.

847. *ταύτα σύ;*] This line is variously corrected from the faulty MS. reading.

851. *ἄγε νυν ἴωμεν*] Trygaeus thinks he has wasted enough time, and proposes to go with Theoria to the Council. The servant breaks in with a question about Opora. This arrangement of the dialogue (Holden's) is certainly an improvement.

859. *τί δῆτ' ἐπειδὰν*] Very similar is the dialogue between the Chorus and Dicaeopolis in the Acharnians. 1008, *ζηλῶ σε τῆς εὐβουλίας*, *κ. τ. λ.* and 1011, *τί δῆτ' ἐπειδὰν τὰς κίχλας ὀπτωμένας ἴδητε;*

861. *αὖθις νέος ὢν*] Such rejuvenescence of the hero seems a favourite plan. Cf. *Eq.* 1321, 1336.

864. *στροβίλων*] 'spinning-tops' Cf. *Vesp.* 1517, *ἵν' ἐφ' ἡσυχίας ἡμῶν πρόσθεν βεμβικίζωσιν ἑαυτούς*, and 1530, *βέμβικες ἐγγενέσθων*. The sons of Carcinus are called *στρόβιλοι* from their rapid pirouettes. *στρόβιλος* is used of a top in Plat. *Rep.* 436. Some think that these sons of Carcinus are called *στρίβιλοι* from *στρόβιλος* a fir-cone, with reference to their figure.

866. *ὄχημα κ.*] Note that *ὄχημα* is not used only for chariot. Schol. True: *e.g.* in *Ran.* 25, *πῶς φέρεις γὰρ, ὅς γ' ὀχεῖ;* to Xanthias riding the ass. And above we have had *ζεῦξαι* used of a rider, when Trygaeus was on the beetle.

868—921. The servant comes back, and reports all ready for the wedding. Trygaeus bethinks him that he has to hand over Theoria to the Council; and, as he can trust no one else, does it himself. He delivers her over, describing at some length the enjoyments of Theoria in the sense of public spectacle.

869. *πλακοῦς-σησαμῆ*] Cf. *Ach.* 1092, *ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια* when Dicaepolis is bidden to a feast. And in *Av.* 161 eating sesame is said to be 'living bridegroom's life.'

872. *βουλῇ τι ταυτηί*] 'to the senate here.' Trygaeus turns towards the senatorial benches, *τὸ βουλευτικὸν*, cf. *Av.* 794. But the reading is rather uncertain. The separation of *τι* from *ἀνύσαντε* is unusual. Meineke reads *ταυτηνί*; giving it to the servant, *τίς ἔσθ' αὕτη;* was the old reading. *τίς αὐτηί;* Dind. in note to one edition.

881. *δεῦρο σύ*] To Theoria.

882. *αὐτὸς ἐς μέσον σ'*] *ἐς μέσους αὐτοὺς* vulg. *αὐτοὺς ἐς μέσους* R. V. *αὐτὸς ἐς μέσους* Dind. Mein. Hold. The pronoun *σε* appears wanted: therefore I have ventured on *μέσον σ'* for *μέσους*. And *ἐς μέσον* (*αὐτῶν*) is quite as common a phrase as *ἐς μέσους* (*αὐτοὺς*).

883. *Ἀριφράδης*] Cf. *Eq.* 1281 *Ἀριφράδης πονηρός.*

886. *σκεύη*] *πρὸς τὴν Θεωρίαν λέγει φέρουσάν τινα εἰρήνης καὶ γεωργίας σύμβολα.* Schol.

900. *ἱπποδρομίαν*] There were chariot races on the third day of the Apaturia. Schol. The two following lines appear an imitation of

some tragic passage. Cf. Soph. *El.* 728, *κἀντεῦθεν ἄλλος ἄλλον ἐξ ἐνὸς κακοῦ ἔθρανε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο ναναγίων Κρισαῖον ἱππικῶν πέδον.*

908. *ἀλλ' οὐκ ἂν κ. τ. λ.*] The prytanes had to introduce applicants to the Council; and were in the habit (it is hinted) of making some profit out of this.

909. *ἐκεχειρίαν*] The Prytanis would say *ἐκεχειρία ἐστιν, οὐ δυνάμεθα σήμερον προσάγειν* 'Tis holiday, we cannot introduce any one to-day.' But there is also reference *πρὸς τὸ ὑπέχειν τὴν χεῖρα ἐπὶ τῷ λαβεῖν*, cf. *Eq.* 1083, *ἔμβαλε κυλλῇ.* And for *ὑπέχειν* cf. *Eccl.* 820 *ὑπέχοντος ἄρτι μου τὸν θύλακον.* The venality of the Prytanis is similarly alluded to in *Thesm.* 936, *ὦ πρύτανι, πρὸς τῆς δεξιᾶς ἥνπερ φιλεῖς κοίλην προτείνειν ἀργύριον ἤν τις διδῷ.*

910—921. These correspond metrically to vv. 856—867. And in sense and spirit they are similar.

913. *τρυγᾶτ'*] Vintage will shew this still more plainly, says Trygaeus; to which the Chorus reply, *καὶ νῦν* 'Even now, &c.'

916. *λεπαστήν*] *εἶδος ποτηρίου μεῖζον ἢ κύλιξ.* Schol. A large 'pint-stoup' such as the Scotch pride themselves on.

918. *ἄξιος*] Dawes wished to read *αἴτιος* here, as also in *Ach.* 633 *φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιος ὑμῖν ὁ ποιητής.* Meineke takes Dawes' alteration there, but not here. No change is needed. Instances of the construction are collected in an article on Dawes' canons, in the Museum Criticum, vol. I. p. 533.

922—1016. It is determined to inaugurate the worship of Peace with the sacrifice of a sheep. Due preparations are made, and prayers addressed to the goddess that a spirit of friendship may prevail through Greece, and that all the substantial blessings of peace may be granted.

923. *χύτραις ἱδρυτέον*] Cf. *Plut.* 1197, *τὰς χύτρας αἷς τὸν θεὸν ἱδρυσόμεσθα.* Pots of vegetables or pulse seem to have been commonly used as offerings at such inaugurations. The Scholiast quotes from Aristophanes' *Danaides μαρτύρομαι δὲ Ζηνὸς ἑρκείου χύτρας μεθ' ὧν ὁ βωμὸς οὗτος ἵδρυταί ποτε.* But sometimes more costly victims were offered. Vegetables, &c., were offered (acc. to the Scholiast) as a thank-offering for mankind's primitive diet.

924. *μεμφόμενον*] 'fault-finding, grumbling.' A paltry Hermes might be inaugurated with such common stuff, though even he would grumble thereat: but in honour of Peace, and that she might be fully satisfied, some nobler offering was needed.

925. *λαρινῷ*] *μεγάλῳ καὶ εὐτραφεῖ.* Schol. Cf. *Av.* 465, *μέγα καὶ λαρινὸν ἔπος τι.* The Scholiast's derivation from a herdsman Larinus seems absurd. The derivation from *λαρὸς* 'sweet' (L. and S.) is not quite satisfactory. The other given by the Scholiast is that *λαρινὸς* = *μεγαλόρινος.* If so, the word might mean 'thick hided, tough:' cf. *ταλαύρινος.* The quantity of the long *ι* is in favour of this derivation.

926. *βοηθεῖν*] Rogers translates "A bull? O, no! no need of bull-works now."

928. *Θεογένους*] The Scholiast here gives a list of vices for Theogenes, to justify the charge of 'swinishness:' and says that he was not the same as Theagenes: but some MSS. have *Θεαγένους* here. Cf. *Vesp.* 1183, *Av.* 822, 1127, 1295.

930. *Ιωνικὸν*] Pronounced in two syllables *οἳ* was Tonic. The Attic pronounciation was in one syllable. Rogers imitates the pun by 'baalamb' and 'Bah! Bah!' The exclamation *οἶ* is to be made at the idea of war. They will be as gentle as lambs, having been to their allies before rather like wolves.

931. *ἐπίτηδές γ' ἵν' ὅταν*] Dindorf's reading *λέγων* introduces unnecessarily an anacoluthon. *ἐπίτηδές γ' ἵν' ἐὰν* Kidd, followed by many. If we follow the Rav. and Ven. MSS. in *ῥῆμ'* for *ῥῆμά γ'* at the beginning of the line some insertion is necessary for the metre, and Meineke's *ὅταν* seems as good as any.

937. *ἴθι νῦν*] To the servant, while he goes to the house door to provide an altar.

939. *θεὸς*] As *θεὸς* is not found in most MSS. and old editions, Hotibius suggested *ὅσ' ἂν θέλῃ τύχη κατορθοῦν*. The corresponding v. 1023 would then require no filling up. To vv. 939—955 answer 1023—1038.

940. *ἕτερον δ' ἑ.*] One thing meets and fits in with another luckily.

942. *ὡς ταῦτα κ. τ. λ.*] Trygaeus steps out with the altar, having found it at once. He just comes in time to hear what the Chorus say, and confirms it with 'As is plain in this, for even now I bring out the altar.'

943—946. Take advantage, say the Chorus, of the change in the wind.

944. *σοβαρὰ*] Cf. *Nub.* 406, *ῥήξας αὐτὰς ἔξω φέρεται* (*ἄνεμος*) *σοβαρὸς διὰ τὴν πυκνότητα*. It is applied to the inspiration of song in *Ach.* 674.

945. *μετάτροπος αὔρα*] Bergler compares Eur. El. 1147, *ἀμοιβαὶ κακῶν· μετάτροποι πνέουσιν αὖραι δόμων*. The sense given to *κατέχει* 'stops, ceases,' in L. and S. and by others, seems doubtful. It is rather 'prevails, holds' a common sense in the phrase *ὁ λόγος κατέχει*. Translate 'while the changed gale of war holds,' *i.e.* while the gale of war no longer blows down upon us, blows war on our shores. Or the genitive *πολέμου* may be explained as the genitive *δόμων* in the passage of Euripides: 'in respect of the house the gales have shifted:' and so here, 'while, in respect of war, this change of wind holds; a change blowing war away from us, and not towards us.'

948. *ὁλὰς κ. τ. λ.*] All the well-known necessaries for a sacrifice. *ὁλαὶ* are the Homeric *οὐλοχύται*.

950. *ἀμιλλήσεσθον*] Either to Trygaeus and the servant, or to the two servants, if (as Richter thinks) two were concerned.

951. *Χαῖρις*] A Theban piper, painful to Athenian ears: cf. *Ach.* 16. The Boeotian who comes to market (*Ach.* 866) is followed by bagpipers whom Dicaeopolis calls *Χαιριδῆς βομβαύλιοι*, and *σφῆκες*. Rogers

quotes from Plutarch's Alcibiades c. 2 *αὐλείτωσαν Θηβαίων παῖδες οὐ γὰρ ἴσασι λέγειν.* The non-appreciation of the Highland bag-pipes by Southrons is analogous to this contempt for the Theban music.

956. *ἄγε δὴ κ. τ. λ.*] Cf. *Av.* 850, *παῖ, παῖ τὸ κανοῦν αἴρεσθε καὶ τὴν χέρνιβα.*

959. *ἐμβάψω*] A flaming brand was dipped in the water, *καθαρτικὸν γὰρ πάντων τὸ πῦρ.* Schol. Cf. Eur. *Herc. Fur.* 923 *μέλλων δὲ δαλὸν χειρὶ δεξιᾷ φέρειν εἰς χέρνιβ' ὡς βάψειεν Ἀλκμήνης τόκος.* And Hesychius says, *ἐν ταῖς ἱεροποιΐαις εἰώθασι τὸν δαλὸν ἐμβάλλειν εἰς τὴν χέρνιβα καὶ περιρραίνειν τὸν βωμόν.*

960. *σείου σὺ*] To the victim: for it was thought a good omen that it should shake its head. Schol. The *σὺ δὲ πρ.* is to the servant.

961. *ταύτην*] The bason of lustral water.

966. *γυναῖκές γ'*] It is not quite a settled question whether women were or were not ever spectators. Richter thinks they were. This passage seems to indicate that they were; for if not, Trygaeus' remark *οὐχ αἱ γ. ἔλαβον* is rather meaningless.

968. *τίς τῇδε*] From the Scholiast we learn that this was a regular question asked before prayer: and answered by *πολλοὶ κἀγαθοί* Trygaeus looking around pretends to wonder where the 'many good' are.

969. *τοισδί*] The Chorus, says the Scholiast: and most editors assent. Brunck says it means the spectators. There is certainly more fun in supposing Trygaeus to doubt whether the spectators are *ἀγαθοὶ* than whether the choreutae are. Cf. *Nub.* 1096—1100 where the majority among the spectators is said to be of the other sort. By *φέρε δῶ* it is not clear what it meant. The spectators were already sprinkled with barley. If it means 'let me give them a sprinkling of water,' he must accompany the word with the act, and then say 'why are they not good fellows, to take it so good naturedly?'

981. *παρακλίνασαι*] Cf. Herod. III. 156, *καὶ ὀλίγον τι παρακλίναντες τὴν ἑτέρην πύλην εἰρώτεον τίς τε εἴη καὶ ὅτευ δεόμενος ἥκοι.* And for the genitive *αὐλείας* (*θύρας*) cf. above v. 30 *παροίξας τῆς θύρας.*

982. *παρακύπτουσιν*] Cf. note on *Vesp.* 178. *ἐκ θυρίδος παρακύπτειν* in *Thesm.* 797 is a close parallel to this passage.

986. *τούτων κ. τ. λ.*] Do not you play fast and loose with us in this way: but let your stay with us be decided and permanent. No half peace was wanted: no temporary truce, soon to be broken, and occupied with preparations for fresh war. Cf. *Ach.* 188—193, where all such treaties are rejected.

990. *τρία καὶ δέκ' ἔτη*] Reckoned from the beginning of the Corcyraean troubles in B.C. 434. These led on to the war; and Trygaeus here naturally makes out the time of Peace's absence as long as possible. It was this line that led Paulmier to date the *Peace* three years later than the accepted date.

991. *κορκορυγὰς*] In *Lys.* 491, *ἀεὶ τινὰ κορκορυγὴν ἐκύκων* is similar. Cf. Æsch. *Sept. c. Theb.* 345, *κορκορυγαὶ δ' ἀν' ἄστυ.*

992. *Λυσιμάχην*] The similar compound *Λυσιστράτη* gives a name to a play. Cf. *Lys.* 554, where the heroine says 'if we succeed *οἶμαί ποτε Λυσιμάχας ἡμᾶς ἐν τοῖς Ἕλλησι καλεῖσθαι.*'

993. *ὑπονοίας*] 'suspicions' of each other's honesty, that is; distrust of proposals for peace from a subtle idea that something more is meant than is said. In the Melian controversy (Thuc. v. 87) the use is similar: *εἰ μὲν τοίνυν ὑπονοίας τῶν μελλόντων λογιούμενοι ἢ ἄλλο τι ξυνήκετε ἢ ἐκ τῶν παρόντων καὶ ὧν ὁρᾶτε περὶ σωτηρίας βουλεύσοντες τῇ πόλει, πανοίμεθ' ἄν.*

998. *φιλίας χυλῷ*] "the elixir of love" Rogers. The *χυλὸς* is meant to be an essence or juice which causes Greek to combine harmoniously with Greek. And to temper the harshness of the compound *συγγνώμη* 'mutual forbearance' is to be added.

1000. *ἐμπλησθῆναι*] Supply *δός*: 'Grant that our market be filled.'

1000. *σκορόδων κ. τ. λ.*] Garlic was a prodution of Megara, so were cucumbers, says the Scholiast, and cloaks (cf. *Ach.* 519), and probably the other fruits here mentioned. This makes Hamaker's *'κ Μεγάρων* for *μεγάλων* a plausible conjecture: but 'fine large garlic-heads' is good enough sense. Some punctuate after *μεγάλων*.

1004. *χῆνας κ. τ. λ.*] There is a more complete list of Boeotian good things in *Ach.* 874—880. *φάτται* are the only things mentioned here and not there.

τροχίλους] As was noted on *Ach.* 875, this is some bird of the sandpiper or plover kind.

1005. *Κωπᾴδων*] For Copaic eels cf. *Ach.* 880, 883, 889. Athenaeus preserves many passages in praise of them from the comic poets.

1008. *Μορύχῳ*] Morychus' love for eels is specially noted in *Ach.* 887, where the eel is addressed; *ἦλθες ποθεινὴ μὲν τρυγῳδικοῖς χοροῖς φίλη δὲ Μορύχῳ.* Glaucetes and Morychus are coupled by Plato Comicus. Cf. *Thesm.* 1032, *ἀλλ' ἐν πυκνοῖς δεσμοῖσιν ἐμπεπλεγμένη κήτει βορὰ Γλαυκέτῃ πρόκειμαι*, which speaks for Glaucetes' voracity. A Teleas is mentioned in *Av.* 168, but perhaps not the same.

1012. *ἐκ Μηδείας*] From his own *Medea.* What the exact fragment was, and how far Aristophanes has changed it, we cannot know.

1014. *ἐν τεύτλοισι*] Besides *Ach.* 880, *ἐντετευτλανωμένης*, there are passages quoted by Athenaeus on this mode of serving up the eel. Eubulus in his *Ion* has *αἵ τε λιμνοσώματοι Βοιῶτιαι παρῆσαν ἐγχέλεις θεαὶ τεῦτλ' ἀμπεχόμεναι.* The word *λοχευομένας* 'embedded' no doubt belongs to the tragic fragment. To address the Copaic eel as a lover would his mistress was quite correct: this we see from the passage in the *Acharnians*, v. 883, *πρέσβειρα πεντήκοντα Κωπᾴδων κορῶν. κ. τ. λ.*

1017—1126. All being ready, the victim is slain, and the burning and roasting begins. Attracted by this Hierocles, a soothsayer, enters. He offers his advice, and raises objections; quotes absurd oracles forbidding Peace; but no attention is paid to him. At last he becomes so troublesome, wanting to share the feast, that he is driven away with a good beating.

1018. *τιὴ τί δή ;*] A phrase repeated in *Thesm.* 84. Cf. *Nub.* 755, *ὁτιὴ τί δη ;*

1020. *αἱματοῦται*] The Scholiast says that at the feast of the *συνοικέσια* (or *συνοίκια*, cf. Thuc. II. 15) there was a bloodless sacrifice to Peace.

1022. *χοὕτω κ. τ. λ.*] And this saves the pocket of the choregus to the extent of a sheep. Of course this is said to the audience, to raise a laugh. The pretence of a sacrifice inside saved the expense of a real sacrifice as it must have been if on the stage. But some parts of a sheep must evidently have been provided for this scene.

1024. *σχίζας*] Cf. Hom. *Il. α.* 462. *καῖε δ' ἐπὶ σχίζῃς ὁ γέρων.*

1028. *τί οὐ σὺ φρ.*] 'And what wisdom have you not, that the clever and inventive man ought to have ?'

1030. *σοφῇ*] Two long syllables are wanted to satisfy the metre. Richter suggests *δεινῶς.*

1032. *Στιλβίδην*] Stilbides was a soothsayer of some note, who accompanied the Athenian expedition to Sicily. Trygaeus calls himself a Stilbides. He had before claimed credit for arranging the wood quite like a professional soothsayer (*μαντικῶς*) ; and the Chorus allowed his cleverness. Now he says 'at all events the wood burns and smokes well enough to choke your Stilbides.' And he goes on to say that he shall manage the rest without needing help.

1038. *ἱερὰν*] Cf. *Eq.* 582, *τῆς ἱερωτάτης ἁπασῶν..μεδέουσα χώρας*, and 1037, *ἱεραῖς ἐν Ἀθήναις.* Homer, Pindar, &c. seem to have applied the epithet *ἱερὸς* pretty generally.

1039. *οὐχὶ μὴ παύσει*] On this construction much has been written by Elmsley (on Eur. *Med.* 1151), and by Hermann on Elmsley. Elmsley's conclusion that, as a rule, *οὐ μὴ* with a future expresses a prohibition, *οὐ μὴ* with aor, conj. a strong negation, is practically right. But some passages there are where, as Elmsley saw, *οὐ μὴ* with the future is not prohibitive: Ar. *Ran.* 608, *οὐ μή σ' ἐγὼ περιοψομάπελθόντα*, Soph. *El.* 1052, *οὔ σοι μὴ μεθέψομαί ποτε*, Soph. *Œd. Col.* 176, *οὔτοι μήποτέ σ' ἐκ τῶνδ' ἑδρανων, ὦ γέρον, ἄκοντά τῖς ἄξει.* To these add the present passage. Hermann, in his note on Elmsley, argues that the prohibitive force lies in the second person : 'will you not go ?' or 'will you not not go ?' coming naturally to mean 'go,' or 'do not go.' But this passage of Aristophanes has the second person, and yet is plainly not prohibitive. Hermann proposes to explain *οὐ μὴ*, whether with future or aor. conj. as originally interrogative. Generally *οὐ μὴ* with fut. is so explained; but *οὐ μη* with aor. conj. by an ellipse of *δέος, φόβος ἐστι.* That one and the same explanation should be given of both is probable : but the ellipse of *δέος* (as Hermann elsewhere himself suggests) is quite as likely to be the true way, as the interrogative. Probably the tone of the voice shewed whether a command was intended or no, and, for some reasons which we can hardly hope to find, the future came to be preferred (in the second person) to the aorist conjunctive, when a command was meant.

1040. *θυλήματα*] *τὰ τοῖς θεοῖς ἐπιθυόμενα ἄλφιτα.* Schol.

1041. *ἐμοὶ μελήσει κ. τ. λ.*] Trygaeus sees to the arrangement of

the μηρώ, while the servant is gone. Then he says ἀλλ' ἥκειν ἐχρῆν 'but he ought by this time to be back:' and, while he is speaking, the servant returns with ἰδοὺ πάρειμι.

1046. Ἱεροκλέης] The Scholiast quotes from Eupolis Ἱεροκλέες βέλτιστε χρησμῳδῶν ἄναξ. He seems to have been a real person.

1047. χρησμολόγος] Evidently lower than μάντις: merely a collector and hawker of oracles. One of this class comes in at *Av.* 960 in a very similar way. The Scholiast says that the Euboeans opposed peace, and therefore this soothsayer is made to come from Oreus.

1050. κνῖσαν] Cf. the compounds κνισοκόλαξ, κνισολοιχός, comic words for parasites. κατὰ τ. κν. 'after the savoury smell.' Bergler quotes from Asius in Athenaeus: ἦλθεν ὁ κνισοκόλαξ εὖτε Μέλης ἐγάμει ἄκλητος ζωμοῦ κεχρημένος.

1053. κἄπαγ' ἀπὸ τ. ὀ.] 'and keep clear of the loin,' do not touch it with the spit or otherwise. It was the part specially used in divination.

1054. ἡ κέρκος π. κ.] ἡ οὐρὰ καλὰ σημαίνει. Schol. They used to infer from certain tokens during the burning, whether the sacrifice was acceptable. The servant may also mean that 'the tail is going on well' in a culinary sense, with anticipation of the feast.

1056. τἀπάργματα] τὰς ἀπαρχὰς, ἃς εἰώθασιν οἱ ἱερεῖς λαμβάνειν. Schol. This supports the present arrangement by which the line is given to Hierocles.

1060. ἡ γλῶττα] That the tongues were cut and set apart, many passages prove: cf. *Av.* 1705, *Plut.* 1110; and Hom. *Od.* γ. 332 ἀλλ' ἄγε, τάμνετε μὲν γλώσσας. The origin and meaning of the custom is uncertain.

1061. ἦν φράσῃς] A common colloquialism *e.g.* Plat. Rep. IX. 587, B. οἶσθ' ὅσῳ ἀηδέστερον ζῇ τύραννος βασιλέως; ἂν φράσῃς. And in *Eq.* 1158, οἶσθ' οὖν ὅ δρᾶσον; εἰ δὲ μή, φράσεις γε σύ, is similar. The phrase οἶσθ' οὖν ὃ δρᾶσον is common: cf. Porson on Eur. *Hecub.* 225.

1063. ὦ μέλεοι] An oracle in Herodotus (VII. 140) begins thus.

ἐς κεφαλὴν σοί] A common form of turning evil from yourself to another, repeated in *Plut.* 526. Richter writes it ἐς κεφαλήν σοι, not so well, for the pronoun needs emphasis.

1065. χαροποῖσι] An established epithet of lions, and therefore purposely ridiculous with apes. For ἥσθην in the next line of note on *Nub.* 174, ἥσθην γαλεώτῃ καταχέσαντι Σωκράτους. The idea strikes him as amusing.

1067. κέπφοι] A sea bird, said to live on foam, with large wings, small body: that utters a cry when it lays an egg. Hence the proverb κέπφος ᾠδίνει, of those who promise much, but perform little. Schol. τρήρων in Homer is the epithet of the dove. L. and S. make it used substantively for dove here. If so κέπφοι τρ. 'silly doves:' but 'timorous boobies' seems as good.

ἀλωπεκιδεῦσι] Cf. *Lys.* 1266, where the Laconian chorus say νῦν δ' αὖ φιλία τ' αἰὲς εὔπορος εἴη, καὶ τᾶν αἱμυλᾶν ἀλωπέκων παυσαίμεθα. In *Ach.* 308 the Lacedaemonians are called faithless.

1069. *οὐτωσὶ θερμὸς*] As hot as the meat which is roasting. Cf. *Vesp.* 918, *θερμὸς γὰρ ἀνὴρ οὐδὲν ἧττον τῆς φακῆς.*

1070. *Βάκιν*] Cf. *Eq.* 120. Of the three prophets of this name the Boeotian appears to have been the most noted, being mentioned by Herodotus and Pausanias, and probably it is he that is meant in Aristophanes.

1076. *λύκος οἶν ὑμεναιοῖ*] The Scholiast quotes *ὡς οὐκ ἔστι λύκοισι καὶ ἀνδράσιν ὅρκια πιστα οὐδὲ λύκοι τε καὶ ἄρνες ὁμόφρονα θυμὸν ἔχουσιν* (Hom. *Il.* χ. 262). Cf. Hor. *Od.* I. 33, 7, 'Prius Apulis Jungentur capreae lupis quam, etc.'

1077—79. *ὡς..πεποιῆσθαι*] The sense (or nonsense) of this seems to be: 'As sure as beetle and dog do what it is their nature to do, so ought you not yet at this time to have made peace.'

1078. *κώδων ἀκ.*] There is plainly reference to the proverb given by the Scholiast *ἡ κύων σπεύδουσα τυφλὰ τίκτει. κώδων* seems to mean 'noisy, yelping:' *ἀκαλανθὶς* is derived by the Scholiast on *Av.* 873 from *αἰκάλλειν*, and applied to a dog. It is usually a bird, and if it be so here, it only makes the oracle one degree more ridiculous.

1081. *διακαυνιάσαι*] *διακληρώσασθαι· καῦνον γὰρ τὸν κλῆρόν φασιν.* Schol.

1083. *οὔποτε κ. τ. λ.*] Nor the Lacedaemonians plain and straightforward. Schol.

1084. *πρυτανείῳ*] Soothsayers sometimes obtained their meals in the prytaneum, *e.g.* Lampon did. Schol.

1085. *ἐπὶ τῷ πραχθέντι*] 'After what has been done,' *i.e.* after the restoration of peace. Schol.

1086. *τραχὺν ἐχῖνον*] The 'rough hedgehog' perhaps has reference to the ruffled tempers of the combatants: but it is chiefly meant as a plain impossibility, like with us 'the leopard changing his spots, the Ethiopian his skin.'

1090—94. *ὡς οἱ μὲν—φαεινόν*] Homer (*Il.* ρ. 243, α. 464, *Od.* η. 137, ζ. 261) gives the materials for this patchwork.

1094. *κώθωνα*] Said by Athenaeus to have been properly a Laconian drinking-cup, used by soldiers on service. And so in *Eq.* 600, *πριάμενοι κώθωνας*, of the knights on an expedition.

1095. *οὐ μετέχω*] Hierocles means that he knows nothing of these verses, as they are not true Sibylline article. Trygaeus rejoins that wise Homer is Sibyl enough for him.

1097. *ἀφρήτωρ κ. τ. λ.*] From Hom. *Il.* ι. 63. One who loves the chilling horrors of intestine war is an outcast from clan, from law, from hearth or altar. Therefore Hierocles has no share in the sacrifice.

1098. *ἐπιδημίου*] Of Greek against Greek in this case. Of foreign war there was no such horror. Cf. Æsch. *Eum.* 826, *θυραῖος ἔστω πόλεμος, οὐ μόλις παρὼν, ἐν ᾧ τις ἔσται δεινὸς εὐκλείας ἔρως· ἐνοικίου δ' ὄρνιθος οὐ λέγω μάχην.*

1100. *σὺ φυλάττου*] To the servant. Trygaeus thinks that Hierocles

is the kite they have most to dread. Cf. *Av.* 892, *οὐχ ὁρᾷς ὅτι ἱκτῖνος εἰς ἂν τοῦτό γ' οἴχοιθ' ἁρπάσας;*

1103. *βαλανεύσω*] 'I will be my own bath-man:' will help, serve myself, and pour out for myself some of the libation. It is a metaphor from those who pour out water for themselves. Schol. But in *Lys.* 337, *ἤκουσα γὰρ ἄνδρας ἥκειν στελέχη φέροντας ὥσπερ βαλανεύσοντας*, it means (acc. to the Scholiast, and the context supports this) *βαλανεῖον ὑποκαύσοντας* 'about to heat the bath-room.' And another explanation of the Scholiast here is that *βαλανεύσω = ὀπτεύσω*, though the derivation from *βαλάνους ὀπτᾶν* 'to roast acorns' is doubtful. Therefore possibly here it means 'I will warm up something, provide some of the hot meat, for myself.'

1107. *ἀλλὰ τόδε*] Trygaeus here, and in what follows, mocks what Hierocles had said.

1108. *τὸν βίον*] 'through our whole life.'

1109. *γλῶτταν*] Which had been cut and laid apart? cf. above v. 1060.

1110. *καὶ ταυτὶ*] To Hierocles, while Trygaeus flings him perhaps some refuse. Richter says it is to the slave, bidding him take the *σπλάγχνα* to keep them safe from Hierocles. But it must be to the same person who is addressed in *σὺ δὲ κ.τ.λ.*

1115. *συσπλαγχνεύετε*] *συγγεύεσθε τῶν σπλάγχνων.* Schol.

1118. *κεῖται δ' ἐν μέσῳ*] ''Tis common property,' a prize for any one to take. Here Hierocles attempts to snatch some of the meat and the skin. The latter was the priest's perquisite. Cf. *Thesm.* 758 *τουτὶ τὸ δέρμα τῆς ἱερείας γίγνεται.*

1119. *μαρτύρομαι*] As in *Ach.* 926, *Av.* 103, &c.

1121. *ἐπέχων*] Cf. *Eccl.* 317, *ὁ δ' ἤδη τὴν θύραν ἐπεῖχε κρούων.* The use of *ἐπέχω* below in v. 1167 is similar. Here it is 'laying on' with stick, there with teeth.

1125. *κόραξ*] Crows were often seen pilfering flesh near altars. Cf. note on *Eq.* 1194, *βωμολόχον.*

1126. *Ἐλύμνιον*] A place or temple in Euboea, evidently near Oreus. Trygaeus and the servant here drive the soothsayer before them, and leave the stage clear for a second short parabasis.

1127—1190. In this second address, consisting of strophe and epirrhema (1127—1158), antistrophe and antepirrhema (1159—1190), the enjoyments of the country in time of peace are enlarged upon, and the discomforts of soldiering. There is in the *Acharnians* (v. 1144—1172) a short parabasis, consisting of strophe and antistrophe, late in the play; also in the *Knights* 1264—1315. These addresses served as a break, and allowed time to prepare for the concluding act.

1129. *τυροῦ κ.τ.λ.*] Soldier's fare. Cf. *Ach.* 1099 *ἅλας θυμίτας οἶσε, παῖ, καὶ κρόμμυα.*

1131. *διέλκων*] 'having a drinking-bout.' Cf. *Ach.* 751, *διαπεινᾶμες* (put to suggest *διαπίνομες*) *ἀεὶ ποττὸ πῦρ.* Also *Vesp.* 1499, *διορχησόμενος.* And in *Eq.* 107 the simple verb *ἕλκειν = πίνειν*: *ἕλχ' ἕλκε*

τὴν τοῦ δαίμονος τοῦ Πραμνίου. All this would satisfactorily show that *διέλκειν* means 'certare potando,' as does *διαπίνειν*; but to settle the matter, we have a fragment of Aristophanes' Γεωργοὶ preserved by Stobaeus, *εἰ γὰρ ἐμοὶ πανσαμένῳ τοῦ πολέμου γένοιτο σκάψαντ' ἀποκλάσαι καὶ λουσαμένῳ διελκύσαι τῆς τρυγός.*

1135. *ἐκπεπρισμένα*] This is the reading of MSS. R. and V.; the other is *ἐκπεπιεσμένα*. Neither satisfies the metre (the antistrophic verse is v. 1167 *ἐσθίω κἀπέχω*); nor yet the sense very well. Hermann proposes *ἐκσεσωρευμένα*. Meineke proposes to write *ἐκπεπρισμέν' - υ -*, thinking the antistrophic verse also deficient.

1138. *Θρᾷτταν*] A common name for a maid-servant, as is Syra, used v. 1146, where Manes is the farm labourer.

1140. *ἤδη 'σπαρμένα*] sc. *τὰ σπέρματα*: 'for the seed to have been sown.'

1142. *Κωμαρχίδη*] The supposed name of one of the Chorus, probably of the coryphaeus. For members of the Chorus addressed by name cf. *Vesp.* 230—34. This name Comarchides may be either from *κώμη* or *κῶμος*: perhaps rather the latter.

1144. *τῶν τε πυρῶν*] This genitive of eatables is frequent: compare the French use 'de l'eau, du sucre, etc.' when asking for such things.

1147. *οἰναρίζειν*] 'To strip the leaves:' *οἴναρα γὰρ τὰ φύλλα τῆς ἀμπέλου.* Schol.

1148. *τυντλάζειν*] *βωλοκοπεῖν.* Schol.

1149. *σπίνω*] They were sold seven for the obol, *Av.* 1079. What kind of 'finch' they were is uncertain.

1150. *πυός—καὶ λαγῷα*] Cf. *Vesp.* 710, where hare, beestings and beestings-cake make up the sum of felicity.

1151. *ἡ γαλῆ τῆς ἐσπέρας*] Cf. v. 795.

1152. *κἀκυδοιδόπα*] Used of confusing the days in the calendar, *Nub.* 616. Here of turning things topsy-turvy, with some noise and clitter-clatter.

1153. *τρί' ἡμῖν*] There were to be three of them, the neighbour (who is speaking), Comarchides, and Charinades: therefore there was a dish for each.

τῷ πατρί] The father, we may suppose, lived with his son, being perhaps now past work.

1154. *μυρρίνας*] Indispensable at a feast. Cf. *Vesp.* 861, *Nub.* 1364. Æschinades we may suppose to have been a friend with a particularly good garden. Of myrtle-boughs the Scholiast says *ἡ μὲν στεφανωτίς, ἡ δὲ κάρπιμος.* The Athenians used to eat myrtle-berries, and employ them in cookery.

1155. *τῆς αὐτῆς ὁδοῦ*] Bergler quotes from Nicostratus (in Athenaeus), *ἔπειτα τῆς αὐτῆς ὁδοῦ πρὸς Ἀερόπην ἐλθοῦσα πέμψαι στρώματ' αὐτὴν κέλευε.* The meaning is plainly 'on the same way, while you go.' The genitive might be explained as partitive. 'And at the same time, as part and parcel of this same journey, give a call to Charinades.' Charinades is the name of one of the Chorus in *Vesp.* 232.

1159. *ἀχέτας*] Hesiod's *ἠχέτα τέττιξ* (*Op.* 580). Cf. *Av.* 1095, *ἡνίκ' ἂν ὁ θεσπίσιος ὀξὺ μέλος ἀχέτας..βοᾷ*, This 'noisy chirper' appears to have been specially acceptable to Greek ears.

1164. *φύει*] This is the common MS. reading. Most modern editors take *φύσει* from MSS. R. V. and Suidas. The present tense of the verb seems satisfactory on the score of meaning. 'I look to see if the Lemnian vines are already ripening, for that vine produces its shoot early.' *πρῷον φύσει* 'is early by nature,' for *φύσει* must be the dative of the noun, that it may correspond to the antistrophic *φίλων*.

1167. *κἀπέχω*] Meineke (cf. above on v. 1135) needlessly objects to this, for "quis serio scholiastae credat *οἶνον* ad *ἐπέχω* suppleri posse affirmanti?" The Scholiast only says that *ἐπέχω = τῷ στόματι προσάγω* 'I put to my mouth': and then quotes from Homer the phrase *οἶνον ἐπισχών*. But more probably it means 'I apply my mouth to': cf. note on *ἐπέχων* in v. 1121. Compare the frequent ellipse of *τὸν νοῦν*, *τοὺς ὀφθαλμούς* and the like with *ἐπέχειν*.

1169. *κυκῶμαι*] He makes a *κυκεὼν* or mixture with bruised thyme in it. This was (says the Scholiast) especially fattening.

1173. *λόφους*] Lamachus is described in *Ach.* 965 as *κραδαίνων τρεῖς κατασκίους λόφους*.

φοινικίδ'] Cf. above v. 303, *κακῶν φοινικικῶν*.

ὀξεῖαν] Cf. Pind. Pyth. 1. 36, *Αἴτνα πάνετες χιόνος ὀξείας τιθήνα* 'Ætna, who embosoms from year's end to year's end her dazzling snow-fields.' For *ὀξείας* seems better thus interpreted than (as L. and S. have it) as analogous to 'gelu acutum' of Horace, 'keen, biting frost.' The snow-fields lying in the hollow laps of the mountain seem meant.

1174. *Σαρδιανικόν*] Cf. note on *Ach.* 112.

1176. *Κυζικηνικόν*] The Cyzicenes were cowards, says the Scholiast. Possibly. The Cyzicene dye plainly means the paleness of fear, but we have no knowledge of any pale dye peculiar to Cyzicum. The general sense is 'He says his cloak is true Sardian *red*; but, if it comes to fighting, it is the *white* feather that he shows.' Rogers makes the Sardian dye "warranted not to run," a warrant belied by the speedy 'running' of the wearer, when blows are about.

1177. *ἱππαλεκτρυών*] This expression of Æschylus, which he is himself made to explain as the figure-head painted on a vessel, is constantly attacked by the comic writers. Cf. *Av.* 800, *Ran.* 932.

1178. *λινοπτώμενος*] *λινόπτας φησιν ὁ Ἀριστοτέλης τοὺς τὰ θηρευτικὰ λίνα φυλάττοντας*. Schol. It seems to mean 'I stand fixed at my post, watching the nets,' doing all the work, while he has made a fool of me and decamped.

1179. *ἡνίκ' ἂν κ.τ.λ.*] You have heard of the conduct of these taxiarchs in the field: now hear what goes on at home.

1180. *ἐγγράφοντες κ.τ.λ.*] Cf. *Eq.* 1369—1371 for such tricks played with the *κατάλογος*, or muster-roll of soldiers wanted for immediate service.

1181. ἡ ἔξοδος] 'the march out:' to-morrow the army takes the field. Cf. *Nub.* 579, ἦν γὰρ ᾖ τις ἔξοδος μηδενὶ ξὺν νῷ, κ.τ.λ.

1182. τῷ δὲ σ.] 'And one man had not provisioned himself.'

ᾔδειν] 3rd pers. cf. *Vesp.* 635.

1183. Πανδίονος] The lists were hung up for public view. On Pandion's statue probably were the names of those who belonged to the tribe Pandionis.

1186. ῥιψάσπιδες] ἐχθροὶ ought naturally to have followed the datives θεοῖς and ἀνδράσι, 'hated by gods and men,' for which is substituted 'cowards before gods and men.'

1189. λέοντες] The Scholiast gives a proverb, οἶκοι λέοντες ἐν Ἐφέσῳ δὲ Λάκωνες, of the Lacedaemonians who met with reverses in Asia. Florens thinks ἀλώπεκες should be read for Λάκωνες. At all events Λάκωνες might suggest ἀλώπεκες: cf. note on 1067.

1191—1264. The scene is again at Trygaeus' house, and the wedding-feast is just going to begin. A sickle-maker and a pail-maker come in, and, in delight at the improved sale of their wares, make Trygaeus some presents. Then follow some who deal in warlike weapons, crests, breastplates, trumpets, helmets, spears. They are all in a wretched way, and willing to part with their wares for what they will fetch. Trygaeus makes small bids, and points out ridiculous uses to which the arms may be put, but no bargain is concluded; and the weapon-sellers all go away in disgust.

1192. τὸ χρῆμ'] Cf. note on *Nub.* 2.

1193. ταυτηί] περικεφαλαίᾳ. Schol. The helmet's plume would serve for a brush.

1195. ἀμύλους] Cf. *Ach.* 1192, ἀμύλοι, πλακοῦντες.

1196. ποῦ ποῦ] In some respects this scene resembles the feasting scene in the *Acharnians*. But Dicaeopolis keeps his treaty to himself, and will not let the countryman or bridegroom have any: Trygaeus is more generous.

1199. ποιήσας] 'having brought about.' Cf. on *Ach.* 58, 131.

1200. οὐδὲ κολλύβου] ἀντὶ τοῦ οὐδὲ ὀβολοῦ. Schol. The word κόλλυβος means any small coin. Hence κολλυβιστὴς, κολλυβίζειν equivalent to κερματιστὴς, κερματίζειν.

1201. πεντήκοντα δραχμῶν] Meineke proposes πέντε γ' αὐτὰ δραχμῶν: and many other changes are suggested. It is certainly a long step from an obol to fifty drachmae. But some exaggeration may be allowed. Dindorf and Richter write δαρχμῶν here, as in *Vesp.* 691 δαρχμήν. There are indeed many words of a double form, as κρατερὸς καρτερὸς, κραδία καρδία, θράσος, θάρσος. And a short vowel before χμ was undoubtedly preferred by Attic writers. But altering a text to bring all instances under an iron rule seems unsafe. It is possible that the pronunciation of δραχμὴ was modified to δαρχμὴ (or nearly so), when the exigencies of metre required a long syllable, and yet that in writing it remained δραχμή. Cf. note on *Nub.* 394, and above at v. 261.

1202. ὁδὶ] 'My friend here,' the maker of casks or pails.

1204. *ταυτὶ δέχου*] 'accept these,' *i.e.* the sickles and the pails. Rogers, however, explains *ταυτὶ* of a further present in money from the sale of the articles. But if we suppose *δέχου* to be slightly different from *λάμβανε* no further present is needed. 'And pray don't scruple to accept these: for they are but due to you as the cause of our gains.'

1209. *ὅπλων κάπηλος*] Bergk and Meineke make the whole of the ensuing dialogue carried on with one weapon-seller, who is attended by the makers of the various articles. The old editions make different weapon-sellers come in and speak.

1210. *προθέλυμνον*] Cf. note on *Eq.* 528. The word here = *πρόρριζος*: cf. *Ran.* 587, *πρόρριζος..κάκιστ' ἀπολοίμην.*

1211. *λοφᾷς*] Formed on the analogy of *ὑδεριᾶν*, *ποδαγρᾶν*, *σπληνιᾶν*, and such verbs of disease. 'Are you breaking out in crests?' 'Have you a crest rash?' Trygaeus sees him laden with crests.

1213. *τουτουὶ*] The breast-plate-maker: or indeed any of the weapon-makers. The *δορυξὸς* is the last to be dealt with, and is some way behind, hence *ἐκεινουί.*

1215. *αἰσχύνομαι*] sc. *εἰπεῖν.* He is ashamed to say the price that he can offer, it is so little. Then, on a second look, he sees that there is a good deal of work about the helmets, so he raises the price in his mind. *ὅμως* 'nevertheless, for all they are so useless.'

1216. *σφήκωμ'*] Sophocles (Fr. 314) has *καὶ κρᾶτα φρίξας εὐλόφῳ σφηκώμιστι.* The meaning is explained *τόπος τῆς περικεφαλαίας ὅπου τὰ πτερὰ δέδεται*, 'the plume-socket.' The verb *σφηκοῦν* 'to pinch in, bind tight' occurs in Homer and elsewhere.

1220. *ἀπόφερ'*] Trygaeus takes them in his hand and finds that the hairs are falling out.

1224. *θώρακος κύτει*] *περιφραστικῶς εἶπεν ἀντὶ τοῦ θώρακα.* Schol. Cf. Homer's *θώρακος γύαλον*, 'hollow corslet.'

1226. *ποιήσει*] Cf. note above at v. 1039.

1227. *ἰσωνίας*] For as much as it cost you. Schol. '*αἶρέ μοι* bring it here for me, give it to me:' cf. above v. 1.

1240. *τί δ' ἆρα*] Cf. *Vesp.* 893, *τίς ἆρ' ὁ φεύγων.* These are perhaps the only two instances of *ἆρα* being subordinate in a question. Brunck and Bothe read *τί δ' ἔγωγ' ἄρα.*

1242. *μόλυβδυν κ. τ. λ.*] It is difficult to pronounce with certainty how the transformation of the trumpet into the apparatus for cottabus-play was to be effected. The *κατακτὸς κ.* was that form of the game where the scale suspended from a rod was made, when struck by the liquid, to fall down on the Manes, a little bronze statuette. Here it is generally supposed that the trumpet, made steady by the lead in its broad end, was to stand upright: the *ῥάβδος* to cross it at the mouth-piece, and from the *ῥαβδος* to hang the *πλάστιγξ* or scale. I do not think *ἐνθεὶς ἄνωθεν* suggests that the rod extended crosswise from the mouth-piece, but rather that it was inserted into it; the effect of which would be simply to lengthen the instrument. And then the scale might be fixed at the end of the rod, and the trumpet suspended so

that the weighted end and the scale end balanced; and then it could be used for the game. The increasing the weight and lengthening the trumpet would secure a balance that would be well poised and would recover its position. And in the next proposed use for the trumpet the fitting up is much the same, except that the rod is not mentioned as necessary. And thus the πλάστιγξ of the instrument as arranged for weighing v. 1248 may be also naturally supplied to the cottabus-arrangement of it: but otherwise we should be forced to assume a πλάστιγξ hanging from the cross ῥάβδος in quite a different relation to the σάλπιγξ from the other πλάστιγξ of v. 1248. Athenaeus xv. 1—7 has passages illustrative of the game of cottabus.

1247. ἐντευθενὶ κ.τ.λ.] The broad end being filled with lead, and thus made heavy, a scale is to be suspended from the other end, and thus a sort of steel-yard would be made. Of course there must be something to suspend the trumpet by, when in use for weighing: and the necessary moving of the point of suspension to secure equilibrium determines the weight.

1248. καὐτό σοι γ.] 'And it will be of itself for you,' *i.e.* 'there you have at once.'

1250. ὦ δυσκ.] He now complains about his helmets.

1253. συρμαίαν] The Egyptians used to dose themselves with an emetic (Herod. ii. 77) for three consecutive days every month. Cf. *Thesm.* 857. μελανοσυρμαῖον λεών, 'black-dosed' as well as 'black-dressed.'

1256. οὐ πέπονθεν] 'He is all right,' says Trygaeus, if he will but put handles to them, and make them into wine-vessels. At the same time δείκνυσι τὰ ὦτα αὐτοῦ, says the Scholiast, which was a gesture of derision.

1261. τούτῳ] Cf. *Ach.* 815, ὠνήσομαί σοι. Instances of the dative case expressing 'from, of, at the hands of' are collected in a paper of 'J. Tate on Dawes' Canons, in the Museum Criticum, Vol. i. p. 534.

1262. διαπρισθεῖεν] In his *Vind.* Meineke proposes διαπρισθείης, that the neut. plur. may have its verb singular. διαπρίσειεν, which he edits in his text, rather wants a subject expressed. We may defend the plural διαπρισθεῖεν, on the ground that διαπρισθείη might suggest the meaning 'if the lot collectively were sawn asunder,' whereas the sense wanted is 'if every one of them were sawn in two.' Neuter plurals come to be joined with singular verbs from the fact that they so often sum up objects into one group: but where a distinct plurality needs to be expressed the common rule of syntax is not followed.

1265—1357. Some boys who are to sing at the feast now come out and begin to practise. The first, a son of Lamachus, will sing of nothing but arms, battle, and slaughter; and though, at Trygaeus' bidding, he sings of feasting, he passes on at once from feast to fray again. He is bidden to begone, and Cleonymus' boy is summoned. This latter sings of the cowardice of his father. Trygaeus thinks he will not need much practice to remember that strain, so proposes to go in to the feast. The guests are encouraged to make the best use of their teeth. The Chorus call upon all to rejoice, and to pray for the blessings of peace. The

bride is brought out, and she and Trygaeus are escorted off the stage with nuptial song and shouting.

1266. *ἐπικλήτων*] *κεκλημένων εἰς δεῖπνον.* Schol. But it is thought to be rather 'extra guests, supernumeraries,' something like the Latin 'umbrae.' These *ἐπίκλητοι* perhaps earned their supper by bringing those who should sing. Meineke (*Vind.*) altered the vulg. to *ὀρχησόμενα* here, referring to *Thesm.* 1177, *ἡ παῖς ἔμελλε προμελετᾶν, ὀρχησομένη γὰρ ἔρχεθ' ὡς ἄνδρας τινάς.* The boys might be going to join dance with song.

1270. *ὁπλοτέρων*] This is from the beginning of the *Epigoni*, whose author is unknown. *ὁπλοτέρων* means simply 'younger' in the original verse. But Trygaeus catches at the notion of *ὅπλα*. 'A younger age of warriors hymn we now. Tr. Stop, stop your warrior hymns.'

1272. *ᾄδων*] So MSS. R. V. and many editors. Others *ᾄδον*. In v. 1275 *μεμνημένος* seems to have all the MS. authority, and so has *ᾄδων* in v. 1278. Dobree compares *Vesp.* 687 *ὅταν εἰσελθὸν μειράκιόν σοι.. ᾠδὶ διαβὰς..καὶ τρυφερανθεὶς εἴπῃ.* Nor need the return to the neuter in *ἀμαθές γ' εἶ* offend us; for the neuter seems more contemptuous, 'you are a stupid and accursed creature.'

1273. *οἱ δ' ὅτε κ.τ.λ.*] From Homer *Il.* δ. 446—451, but with slight variations and omissions. The substance of the Homeric passage is 'When now upon one field they closed and met, together clashed they targe, and spear, and might of mail-clad men, while bossy shield 'gainst shield lay pressed, and loud arose the various din. There groans at once and glorying shouts were heard—slayers and dying—: streamed with blood the ground.'

1278. *ταύτας ὀμφ.*] Purposely ridiculous.

1280. *καὶ τὰ τοιαυτί*] This should be construed with *δαίνυντο*, as *ἄτθ' ἥδιστα πάσασθαι* in the next line with *προτίθεντο.* Trygaeus cannot on the spur of the moment think of Homeric articles of food to suit the line. These scraps are not found in Homer exactly as here written: but the words might be gathered from different passages.

1286. *θωρήσσοντ'*] Cf. *Ach.* 1132 for the same play on the double sense of *θωρήσσεσθαι.* In *Vesp.* 1194-5 the double sense of *θώραξ* is shewn: 'breast' or 'chest' and 'breastplate.' Rogers translates here "they called for their casques. Tr. Casks? gladly, I warrant."

1289. *τοῦ καὶ*] 'Whose son moreover are you?' Porson, on Eur. *Phoen.* 1373, shews the distinction between *καὶ πῶς* and *πῶς καί*: the former being a question of one who objects or contradicts, the latter an additional question.

1292. *θαύμαζον*] The epic form without the augment, the metre and style being epic.

1293. *βουλομάχου*] This and *κλαυσιμάχου* are with reference to the termination of *Λαμαχος.* Towards the end of the *Acharnians*, as Richter remarks, Lamachus comes to a sad end in battle, and so is *κλαυσίμαχος.*

1297. *σώφρονος*] 'discreet': for, like Falstaff, in discretion, the better part of valour, he saved his life.

1298—9. *ἀσπίδι κ. τ. λ.*] A couplet of Archilochus, who in fight against the Saians, a Thracian tribe, threw away his shield, a prize for the finder. Horace also records his own speedy flight 'relicta non bene parmula.'

1299. *ἔντος ἀμώμητον*] The targe was 'blameless,' apparently as being innocent of resistance and bloodshed, new and inviolate.

1301. *ψυχὴν*] In Archilochus the whole couplet is *ψυχὴν δ' ἐξεσάωσα φυγών, ἀλλ' ἀσπὶς ἐκείνη ἐρρέτω, ἧς αὖθις κτήσομαι οὐ κακίω.* In the same spirit is the well-known *ἀνὴρ δὲ φεύγων καὶ πάλιν μαχήσεται.*

1302. *εὖ γὰρ οἶδ'*] Trygaeus cuts him short, for he is sure to remember his song without practice, being Cleonymus' son.

1306. *φλᾶν καὶ σποδεῖν*] These two verbs are joined in *Nub.* 1376, but in a different sense rather. "Munch, crunch, and bite with all your might." Rogers.

κενὰς παρέλκειν] Evidently the meaning is 'to work to no purpose, fruitlessly.' The Scholiast supplies *κώπας*, taking it as a metaphor from those who do not dip their oars well in, but pull them round without taking any hold of the water; who shirk their work or (in rowing parlance) shuffle. He adds 'Trygaeus bids the guests eat like men (*γενναίως ἐσθίειν*). But *κενὰς* is a curious adjective to apply to *κώπας*. Bergler supplies *γνάθους*, but the sense of *παρέλκειν* is not then very clear. *κύλικας* is also suggested, since Athenaeus quotes from Aristophanes *πῖθι οὖν, ὦ ἑταῖρε, καὶ μὴ μεστὰς ἀεὶ ἕλκωμεν.* But *ἕλκειν* there is for *πίνειν* 'let us not be always drinking from full cups,' *i.e.* do not let us sip and sip without lowering sensibly the liquor lines of our cups. And with *κενὰς* for *μεστὰς* what sense can be got from the phrase? Bothe, however, accepts this ellipse, saying "*παρὰ* in *παρέλκειν* vitium actionis significat": 'let us not wrongly quaff empty cups' (?). It seems plain that the phrase *κενὰς παρέλκειν* is proverbial; and a nautical metaphor is always likely with a sailor people like the Athenians. Now *παρέλκειν ἐκ γῆς* is 'to tow from the shore' in Herod. II. 96, cf. Thuc. II. 90, *τῶν νεῶν τινας ἀναδούμενοι εἵλκον κενάς.* Whence we may suppose that 'to tow along empty boats or ships' passed into a proverb for idle and unproductive labour. Here it will be of 'working away at victuals without getting on.'

1308. *ἐμβαλλετ' οὖν*] This is Holden's reading. Of the dual *ἐμβάλλετον* no good explanation can be given. As for the sense, *ἐμβάλλειν* is undoubtedly nautical: cf. *Eq.* 602 *τίς ἐμβαλεῖ*; and this confirms the phrase *κενὰς παρέλκειν* as nautical.

1310. *λευκῶν ὀδόντων*] The Scholiast gives a proverb: *οὐδὲν ἔργον ἐστιν ἀνδρῶν λευκῶν ἢν μή τι καὶ μάχωνται.*

1312. *ἐμβάλλεσθε τ. λ.*] 'charge at the hare.' No other instance of this use of *ἐμβαλλεσθαι* is given. The active *ἐμβαλλειν* is so used: and *ἐμβολὴ, ἔμβολον* are used of a trireme's charge and beak.

1313—14. *ὡς οὐχὶ κ. τ. λ.*] 'Since it is not every-day that you'll find cakes wandering about unprotected.' Richter unaccountably finds an ambiguity here, and sanctions as possible an absurd rendering of

Kuster making πλανωμένοις and ἐρήμοις agree with ὑμῖν understood. Of course the meaning is that cakes are usually kept safe, and are hard to get at, not an easy prey as now: therefore let those present fall to while they have the rare chance.

1317. *κἀπιχορεύειν*] The Ravenna MS. has *κἀπικελεύειν* 'et acclamare.'

1319. *Ὑπέρβολον*] Cf. above 921, *Ὑπέρβολόν τε παύσας.*

1321—2. *διδόναι κ. τ. λ.*] The construction is *διδόναι πλοῦτον, διδόναι τε ἡμᾶς ποιεῖν κριθάς.*

1328. *αἴθωνα σίδηρον*] Homeric; *e.g. Il.* η. 473.

1330. *καλὴ καλῶς*] Cf. *Ach.* 253, *ὅπως τὸ κανοῦν καλὴ καλῶς οἴσεις.*

1333—1350. The Chorus bear in Trygaeus and Opora: probably in two divisions. Editors have arranged these lines in various ways; and indeed great variety of arrangement is possible. One chief point of difference is whether vv. 1344—48 belong to Trygaeus or the Chorus.

1351. *φήσεις γ'*] This is of course proper for Trygaeus. Some give the last three lines to the Chorus and Trygaeus united.

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